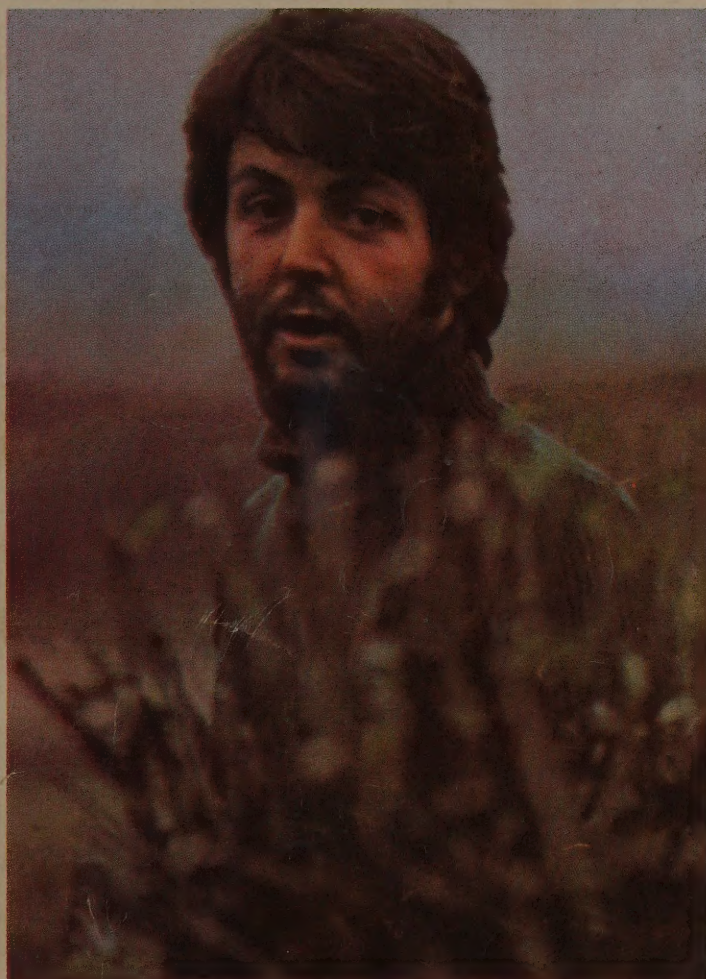


CDC  
35¢  
OCT.  
1970

# HIT PARADER

## THE MIAMI SOUND THE WHOLE SOUTHERN SCENE



## PAUL GOES IT ALONE

**Question** Are all the songs by Paul McCartney alone?

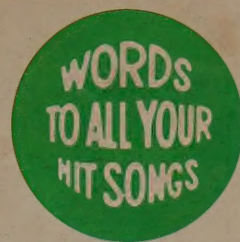
**Answer** Yes sir.

**Question** Will they be so credited: McCartney?

**Answer** It's a bit daft for them to be Lennon/McCartney credited, so "McCartney" it is.

**Question** Did you enjoy working as a solo?

**Answer** Very much. I only had me to ask for a decision, and I agreed with me. Remember Linda's on it too, so it's really a double act. *{Continued}*



BALL OF CONFUSION

COME TO ME

WHO'S GONNA TAKE  
THE BLAME

I CAN'T TELL THE  
BOTTOM FROM THE  
TOP

CHECK OUT YOUR  
MIND

THE WONDER OF YOU

DON'T IT MAKE YOU  
WANNA GO HOME

INTO THE MYSTIC

CINNAMON GIRL

BABY HOLD ON

WHAT AM I  
GONNA DO

FREE THE PEOPLE

I WANNA TAKE YOU  
HIGHER

TRYING TO MAKE  
A FOOL OF ME

SUGAR SUGAR

DAUGHTER OF  
DARKNESS

HITCHIN' A RIDE  
MY BABY LOVES  
LOVIN'

SOULAIMON

LAY DOWN

## DELANEY & BONNIE & FRIENDS

**DELANEY:** I learned to play from this work hand we had.

**HP:** How old were you?

**DELANEY:** I must have been eleven. . . twelve. . . *{Continued}*





**Simon and Garfunkel**  
**Bridge Over Troubled Water**

COLUMBIA

186809

**Crosby, Stills, Nash & Young**  
**Dallas Taylor & Greg Reeves**  
**DEJA VU**

ATLANTIC

188060

**THE 5TH DIMENSION**  
**PORTRAIT**

BELL

191205

**TOM JONES**  
*Live in Las Vegas*

ALL NEVER FALL IN LOVE AGAIN  
LOVE ME TONIGHT  
TALK ON YOUR LOVE  
REBELS ROSE AND RING  
CAN'T STOP DREAMING  
WANT TO DREAM  
DREAM  
THREE ROSE  
HELP YOURSELF  
LET ME  
(I AM) A MAN  
(YOU AND ME)

Flamingo

PARROT

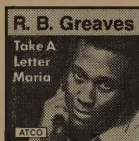
184507



186353



189746



186957



182238



183202



189902



186114



171504



155093



189001



188458



187690



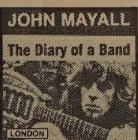
188250



186171



188581



186965



188466



189894



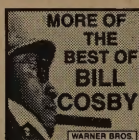
188615



187708



188896



188136



180968



189639



188870



172411



186445



189936



187294



189076



186106



176594



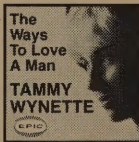
180281



180711



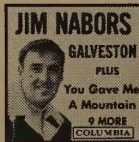
174607



187567



184804



177519



186379



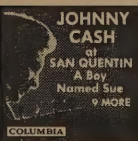
186056



187088



188235



176776



110015



110379



187609



188847



188599



112102



186312



171140



181156



187195



134429



188433



188078



172254



186122



188243



187948

# Any 12

**YES, IT'S TRUE** — if you join the Columbia Record Club right now, you may have your choice of ANY 12 of the hit records shown here — ALL 12 for only \$3.98. And all you have to do is agree to buy as few as ten records (at the regular Club price) during the coming two years.

That's right! — you'll have two full years in which to buy your ten records. After doing so, you'll have acquired a sizable library of 22 records of your choice — but you'll have paid for just half of them... that's practically a 50% saving off regular Club prices! Without doubt, the Club offers you the "best buy" in records anywhere!

**AS A MEMBER** you will receive, every four weeks, a copy of the Club's entertaining music magazine. Each issue describes the regular selection for each musical interest and





186270

## Herb Alpert & The Tijuana Brass GREATEST HITS

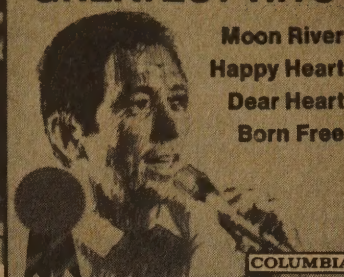


185843



188839

## ANDY WILLIAMS' GREATEST HITS



187666

# records for \$3<sup>98</sup>

plus mailing and handling

## SAVE ALMOST 50% ON RECORDS

Savings are off regular Club prices

## AS A MEMBER OF THE

## COLUMBIA RECORD CLUB

You simply agree to buy 10 records during the coming 2 years

almost 300 other records... hit albums from every field of music from scores of record labels.

If you do not want any record in any month — just tell us so by returning the selection card by the date specified... or you may use the card to order any of the records offered. If you want only the regular selection for your musical interest you need do nothing—it will be shipped to you automatically. And from time to time, the Club will offer some special albums, which you may reject by returning the special dated form provided—or accept by simply doing nothing... the choice is always yours!

**RECORDS SENT ON CREDIT.** Upon enrollment, the Club will open a charge account in your name... you pay for your records only after you have received them. They will be

mailed and billed to you at the regular Club price of \$4.98 (Classical and occasional special albums somewhat higher), plus a mailing and handling charge.

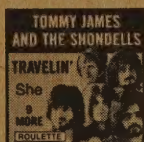
**FANTASTIC BONUS PLAN.** As soon as you complete your enrollment agreement, you will automatically become eligible for the Club's generous bonus plan, which entitles you to one record of your choice free (plus 25¢ for mailing and handling) for every one you buy thereafter!

**SEND NO MONEY NOW—JUST MAIL THE COUPON.** Write in the numbers of the twelve records you want, for which you will be billed only \$3.98, plus mailing and handling. Be sure to indicate the type of music in which you are mainly interested. Act today!

COLUMBIA RECORD CLUB Terre Haute, Ind. Where smart buyers shop for hits!



189035



189944



187237



186882



187930



188573



189928



185017



185850



187112



180166



187229



181677



188102



188177



183137



184499



187070



176891



183160



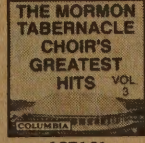
168989



184887



170357



187161



186304



185868



186023



180315



184994



187724

## SEND NO MONEY—JUST THIS COUPON

Columbia Record Club, Terre Haute, Indiana 47808

Please enroll me as a member of the Club. I've indicated below the twelve stereo records I wish to receive for only \$3.98, plus mailing and handling. I agree to purchase ten records during the coming two years, under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for the Club's generous bonus plan.

## SEND ME THESE 12 RECORDS FOR ONLY \$3.98


## MY MAIN MUSICAL INTEREST IS (check one):

- ☐ Listening and Dancing ☐ Teen Hits  
☐ Country and Western ☐ Classical  
☐ Broadway and Hollywood ☐ Jazz

☐ Mr.  
☐ Mrs.  
Miss (Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip.....

Do You Have A Telephone? (Check One) ☐ YES..... ☐ NO

APO, FPO addresses: write for special offer

265-7 173



# Play Harmonica in 5 MINUTES OR YOUR MONEY BACK



## SPECIAL INTRODUCTORY OFFER

You get Ed Sale's unique 64-page Secret System which shows you how to play the Harmonica in only 5 minutes. PLUS beautiful professional Harmonica with solid brass plates and individually tuned bronze reeds, with heavy nickel-plated covers; PLUS 200 songs (words and music); PLUS 50 extra songs for 2 and 3 part harmonizing. All for **ONLY \$3.98**

## FREE TRIAL - SEND NO MONEY

Just send your name and address, pay postman \$3.98 plus C.O.D. postage. Or send \$4 with order and I pay postage. (Sorry, no C.O.D. outside Continental U.S.A. — remit with order).

ED SALE, Studio 513-N Avon By The Sea, N. J. 07717

# The GREAT Slack Suit \$39.95



WRITE  
FOR  
FREE  
CATALOG

Imported Footwear  
Slack suits  
Sport shirts  
Dress shirts  
See-thru-shirts  
Slacks  
Jackets  
Outerwear

The GREATEST suit to come from California in a long time . . . designed to make you look GREAT this season! The NINE INCH dog ear collar is GREAT, and it's 2 1/2" across the bottom! The NINE INCH barrel cuffs are GREAT! And so are the slacks with 2 1/4" bolero waist; 20" flare bottoms; scoop pockets. Made of a GREAT guaranteed washable fabric, blended of 79% rayon, 21% cotton. Don't forget those GREAT flowing puff sleeves! A560 Light gray. A561 Burgundy Wine. Shirt sizes: S,M,L,XL. Slacks waist sizes: 27 to 38. For finished slacks bottoms, add \$2 and give inseam measure. Complete suit \$39.95 ppd. or \$4 deposit on C.O.D. — you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear, sold by mail.

*Eleganza*

1120 Manley St., Brockton, Mass. 02403

# hit Parade...

OCTOBER 1970

EXECUTIVE EDITOR/Patrick Masulli  
EDITOR/Richard Robinson  
FEATURES EDITOR/Lisa Mehlman  
WEST COAST EDITOR/Pete Senoff

NEW YORK NEWS/Margaret Robin  
OLDIES CONSULTANT/Lenny Kaye  
CANADIAN EDITOR/Ritchie Yorke  
GURUISMS/Henry Edwards

- 6 /THE SCENE What is public relations?
- 8 /WE READ YOUR MAIL Every day. . .every night
- 9 /THE MIAMI SOUND Jerry Wexler, Dixie Flyers and the whole Southern Scene
- 13 /SIR DOUGLAS QUINTET Really Listenable
- 16 /ROCK PUBLICATIONS A Partial List For All
- 17 /NEW STARS ON THE HORIZON Lower East Side and Battersea
- 19 /PAUL GOES IT ALONE McCartney raps about his L. P.
- 23 /MORE MOODY BLUES NEWS It all began to happen. . .again
- 26 /THE SHOPPING BAG Skins, Voice, Amps and Lamps
- 35 /NEW SCENES Slade, Moogie Woogie, Mighty Baby, Gibb MD&E

## SPECIAL REPORT A Hit Parade Exclusive

- 38 /DELANEY AND BONNIE AND FRIENDS
- 41 /DELANEY Part one of his in-depth exclusive interview
- 44 /BONNIE What the other partner says about the whole bit
- 47 /BOBBY WHITLOCK "We couldn't work without Bobby" bonnie
- 60 /PLATTER CHATTER Albums in review
- 64 /COMMUNICATION Discontentment and what to do about it

## COMPLETE INDEX TO HIT SONGS ON PAGE 28

HIT PARADER is published monthly at Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. ©Copyright 1970 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$3.50 24 issues \$6.50. Subscription Manager: Anna Mae DeLuca. Volume 29, No. 75, Oct. 1970. Authorized for sale in the U.S. its possessions territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418 and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING MANAGER: Barry Asch, 529 Fifth Ave., New York, N.Y. 10017, (212-867-2266); SOUTH: The Chuck Chellman Co., 801 16th Ave., South, Nashville, Tenn. 37203, (615-259-3966); WEST and SOUTHWEST: Alan Lubetkin, 4621 Deseret Drive, Woodland Hills, Calif. 91364, (213-346-7769).





## You can take home a Stratocaster free.

In fact, you'll come out five bucks ahead — (the combined sale price of both items adds up to \$1045.00). And that's five dollars less than the regular price of our famous Dual Showman Reverb Amp (\$1,050.00).

# One way to look at Fender's Summer Sale.

That's one way to do it. There's lots of others. You don't have to buy both an amp and a guitar to take advantage of our Summer Sale. Buy one or the other. Or both.

No matter what, you'll come out way ahead.

Check the savings on these famous models:

	List Price	Summer Sale	You Save
<b>Stratocaster</b> (sunburst with tremolo)	\$ 367.00	\$250.00	\$117.00
<b>Dual Showman</b> (Reverb)	1050.00	795.00	255.00
<b>Precision Bass</b> (sunburst)	293.50	225.00	68.50
<b>Bassman</b>	565.00	450.00	115.00
<b>Telecaster</b> (blond with maple neck)	295.00	225.00	70.00
<b>Twin Reverb</b>	575.00	450.00	125.00

This Fender Factory Authorized Summer Sale is a clean sale.

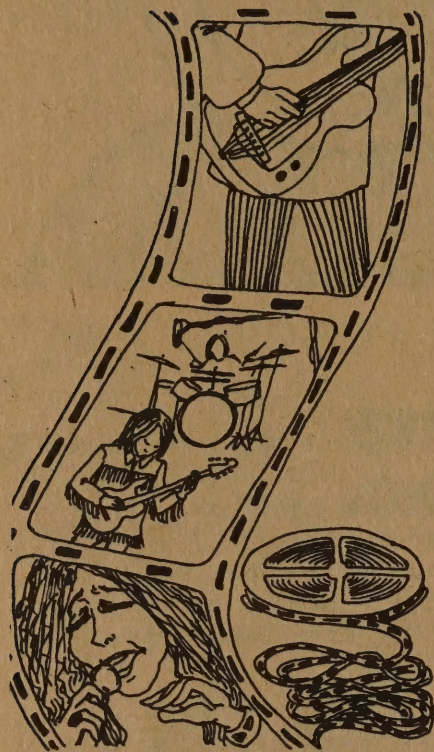
No tricks. No gimmicks. Just our most famous Fender Guitars and Amps for a very low price.

*For a limited time only —  
July 15 to August 31.*

Drop into your local Fender dealer and make your choice.



# the scene



By Richard Robinson

## Public Relations

This month we have a guest columnist for *The Scene*. She is Penny Ross who is into the 'make them famous get their picture around' part of the music world. It's called Public Relations. Penny is a PR girl. She works with Ren Grevatt who is a PR man. Ren owns Ren Grevatt Associates. They do press for lots of people like The Kinks and Warner Brothers Records in New York. So here is what Penny has to say about Public Relations. □ Your editor, Richard.

A press agent is: one part public relations, one part psychiatrist, one part babysitter, one part cheerleader and many parts schizophrenic.

The music world is 'glamorous'. I may be sick. It is really swell. Lots of good times, lots of laughs. I can sympathize with the groups as they wend their torturous way through America. That can be a genuine, super-drag. But I do wish they would understand that I am not, repeat, not, the enemy.

Being a press agent means that you must learn to cope with rampant paranoia and fast, or you will sink under the weight of the group's worries. It's trying to remain reasonably stable and cheerful in situations that would drive anyone insane. Telephones and managers (definitely managers) and where you have to be at noon make you crazy and old before your time. And Stills should know. Buffalo Springfield went over the edge from lack of money and recognition.

Money - we can't book, we can only promote when the bookings are made. Being a press agent is wondering why every booker in the world insists that English groups open their American tours at Fillmore East, when they KNOW that they will have to get new equipment in this country and then start to feel their way with American audiences - all in the space of two days or less. Why don't they open the show out-of-town. Richard Rodgers wouldn't have done that to "Oklahoma".

Being a press agent is arranging for hotel rooms across the country, disentangling group members from groupies so that they can get to interviews on time (you wondered why we always show up late), tactfully getting rid of people the group does not want to see (only to be asked later, "What happened to that guy? We were having a great interview." It's happened.), and learning to be cynical, because crying over a group's troubles doesn't do you or them any good at all.

It is a really swell job.

Press agents live and die by the telephone. An evening of light rain in New York City can destroy half a day's work. It's leaving messages that never seem to be answered. It's the "nobody loves me" syndrome. It's knowing you can't type too many people anymore. Even the writers who don't know anything know what they like.

Press agents run into a few problems that regular people-type people don't seem to have, except for tycoons, moguls and movie stars. There is a lack of private life. How do you find a nice young man in a reasonably discreet way, when the only men you meet are in the same business. Incest will be the ruination of us all. How do you find the time to carry on anything in any manner at all? It takes planning and an iron will - a firm resolve that, for once, you WILL NOT go to a rock and roll show. Maybe a movie, maybe the ballet, but no more rock and roll.

Sometimes it works, but not often. The paramount word is frequently Hassle. Hassles at the Fillmore to get backstage passes for interviewers. Hassles with Madison Square Garden to buy any tickets at all. Hassles with the musicians who won't do interviews that have already been arranged. Ever try spending a Saturday morning trying to cancel five interviews that have been set for Saturday afternoon? Really fun. Hassles are phoning booking agents to get itineraries, and instead, being given lectures on the importance of the group involved and why aren't we showing more respect and attention, etc., etc.

And yet, and yet .... there is a lot of genuine enjoyment in it. There are the people who genuinely get a kick out of being interviewed, or at least, recognize it is an essential part of their business. It is occasional lunches at the Russian Tea Room to break the monotony of Clock Full of Nuts soup and sandwich. It is Peter Green giving me his Fillmore football shirt, when I said that it was something I had always coveted. It's Ray Davies sharing his apples and cheese with me, so I shouldn't starve while taking him on interviews around New York (it was quite obvious that I needed food more than he did). And it's John Sebastian smiling his goofy smile and kissing my hand when we said good-bye (and waiting to be properly introduced by his manager when we said hello - that's a gentleman).

Flacking is a chance sometimes to meet people whose work I have admired. It is getting a Christmas card from two groupies who came to the office one day. It is the occasional pleasant surprise of finding out that a friend I knew only over the phone turned out to look exactly the way I expected when I finally did meet him.

And it is making real friends - the kind who will be friends even when I am too old and tired to hack the business anymore. And it is making phony friends, which can also be fun. The ones I meet, see and who then disappear forever.

The people part is fun. Writing press releases and bios is an unmitigated bore, except for the newsletter which I write to amuse myself. And that's good too - that something I do to cheer me up appeals to the writers with whom I work. Trying to explain what a press agent is can be difficult. The nicest words in the English language are

THE END. □ Penny Ross





## Joni Mitchell's new album will mean more to some than to others.

Amy Foster, twenty-three years old and quietly beautiful, was sitting in her orange inflatable chair listening to Neil Young's second album and toying indifferently with the enormous antique ring on the index finger of her left hand. Mostly she was trying with the usual lack of success to avoid lapsing into that state of bored listlessness she'd found herself in so frequently of late as she waited for the Country Store delivery boy to arrive with her groceries and RIT, with which she planned to pass the evening by tie-dyeing some curtains for her '64 Chevy camper.

To say simply that she had been under the weather these past few days would have been to wildly understate the case. Indeed, ever since she had been told on Sunday night by a mutual acquaintance that David, who had left her a month ago in favor of some chick he had met at the Jeans West shop he managed, had up and married, Amy had been more than a little inclined to chucking everything in the back of her camper and taking off for indefinite points north to try to get her head

back together. Today, of course, was no exception: "I'm incredibly down, man," she observed to herself as the turntable's arm lifted quietly off "Down By The River" and someone began knocking impatiently at the back door.

It was the delivery boy. After depositing her groceries on the kitchen table he stopped to admire the Van Morrison collage she had made, so Amy offered him some tea. This he accepted with a gracious and endearing toothy smile.

As they sat in the living room sipping Constant Comment with orange honey mixed in and listening to side one of *Deja Vu* he, whose name turned out to be Barry, took out a concise little joint, lit it and took a couple of polite hits, and passed it over to Amy. "Mellow," she responded, her spirits lifting slightly.

"Hey, you really have a far-out system here," Barry commented in reference to her stereo set-up as she handed the joint back. "Do you think we could listen to some of Joni Mitchell's new album on it," for he had purchased *Ladies*

of the Canyon at the Music Hall just that afternoon. "Hey, groovy," agreed Amy, who had not even realized that the album had been released.

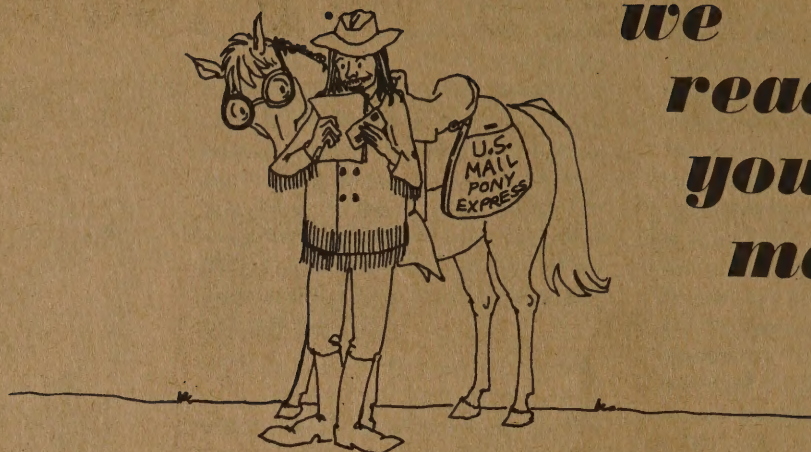
So Barry brought it in and placed it on the turntable. By the time "For Free" was over they were both quite mellow indeed. As much as they downed her by reminding her all too vividly of her now-irrevocably-consummated relationship with David, "Willy" and "Conversation" were somehow reassuring—there was someone else, even another canyon lady, who really knew. Amy began to feel a little better.

By the time "Circle Game" had finished, Amy was no longer dejectedly contemplating splitting for Oregon. In fact, she could scarcely wait for the sun to get through setting so she could drive up to the top of Lookout and watch Los Angeles twinkle beneath the indigo April sky.

Joni Mitchell's *Ladies of the Canyon* On Reprise albums and tapes



# we read your mail



Dear Editor:

This is in reply to the letter in April Hit Parader, putting down Ginger Baker.

The only thing in the letter that was true or worth reading was "each to his own".

Evidently he can't keep up with the music that is being played today! For example he said, quote; What about all the great but unheralded drummers such as Viv Prince of the old Pretty Things, Barry Jenkins of the old Animals, Hugh Grundy of the old Zombies, Tom Schiffrer of the old Shadows of Knight, etc. They probably were good in the olden days.

Ginger Baker is on top now! He got there because he is good, not because he uses flapdoodles and triple bass drums.

Like I said, he is lost in the old music. The only thing I can say is he is missing some No. 1 drumming.

Cecil Wayne Scott  
Cody, Wyoming

Dear Editor:

("New Face" was recorded over 2½ years ago when drum solos weren't so common place). Sawyer comes back with another solo far too superior to anything ever done by Winwood. Then "Sanity Inspector" — more shades of Manfred Mann.

"Feel Your Way" is a complete turnabout. It has a very similar feel to the old SDG's "Dust My Blues". Hardin throws in "a mean guitar riff and shouts an important blues phrase".

Spencer's production of "New Face" is another important asset, and is a far better job than Jimmy Miller's attempts.

Side Two rips open with "Morning Sun" which is even more powerful than "Gimme Some Lovin'". Spencer throws in some incredible bass lines and Hardin sends out torpedoes on guitar. Sawyer, as always, is

superb on this cut. He is so subtle it's unbelievable. His organ is tight and unobtrusive you come to listen for its subtlety. Great! "Moonshine" is an up-tempo blues reprise to "Morning Sun". Walking bass, and Sawyer again blazes into the fade-out. "Don't Want You No More" (a different and better version than the 45) opens with Hardin's piercing guitar and yet another great organ solo.

"Time Seller" (the next cut) is a masterpiece lyrically, musically, and production-wise. Clear, precise chording on the guitar is juxtaposed against a string quartet from an insane asylum. Spencer's production soars, and in a stroke of genius, he stops the tape, and the cellos die on your turntable in a mocking-laugh-riff. You have to hear it to understand, but it's true!

The final cut is "Stop Me, I'm Falling". A 1920-ish horn section opens it with a pseudo-serious-Moody Blues piano line. Then Spencer reads a quite With His New Face On /the Spencer Davis Group United Artists UAS 6652

The other day I came across a Spencer Davis single "Time Seller/Don't Want You No More". Vaguely recalling it, I bought it. When I got home and played it, I couldn't believe how great "Time Seller" was. (Waves of mad cellos flowing out from his speakers, the lad said, "Zowee", and flipped the hot wax over for a spin. "Good gravy! Even better!")

The next day, I went and scrounged a copy of their LP "With Their New Face On", which I soon found out was just as great.

When Stevie Winwood left the SDG (remember?) for Traffic, (Blind Faith, Air Force, etc.) the general teen populus thought that the SDG would disappear into the world of forgotten rock and roll stars. This was a good guess, because all the SDG had been

was a back-up group for the multi-talented Winwood. Spencer Davis was an uninspiring rhythm guitarist and Muff Winwood (bass) and Pete Yorke (drums) were nothing spectacular. However, the departure of the Winwood brothers could not have been more beneficial for Spence. His new group which he immediately formed (Spence on bass, Eddie Hardin on Lead, Phil Sawyer on organ, and Pete Yorke on drums), completely erases any memory of Stevie Winwood.

Side One opens with "With His New Face On" which is very surprising. Violins and mellotron dominate the cut, which was written by Davis and Hardin. "Mr. Second Class" is mildly reminiscent of Manfred Mann, but that's all right. Pete Yorke excels on this cut (as on them all!), which is another surprise judging from his past performances. "Alec In Transitland" is a seven minute jazz-jam. It shows off Sawyer's remarkable organ playing, as well as his adeptness on piano. Yorke even solos (!) and comes off well. Moving poem, and finally the piano crashes in and then fades.

"With Their New Face On" is a remarkable achievement for the Spencer Davis Group, as it would be for anyone. There are a few small flaws, of course. At times, Hardin seems to be imitating Winwood's imitation of Ray Charles, but that's all right too. Strangely at times the SDG sound remarkably like Traffic, even though this LP was released before "Mr. Fantasy". The opening cut says it best,

"With his new face on  
he knows things will go his way."

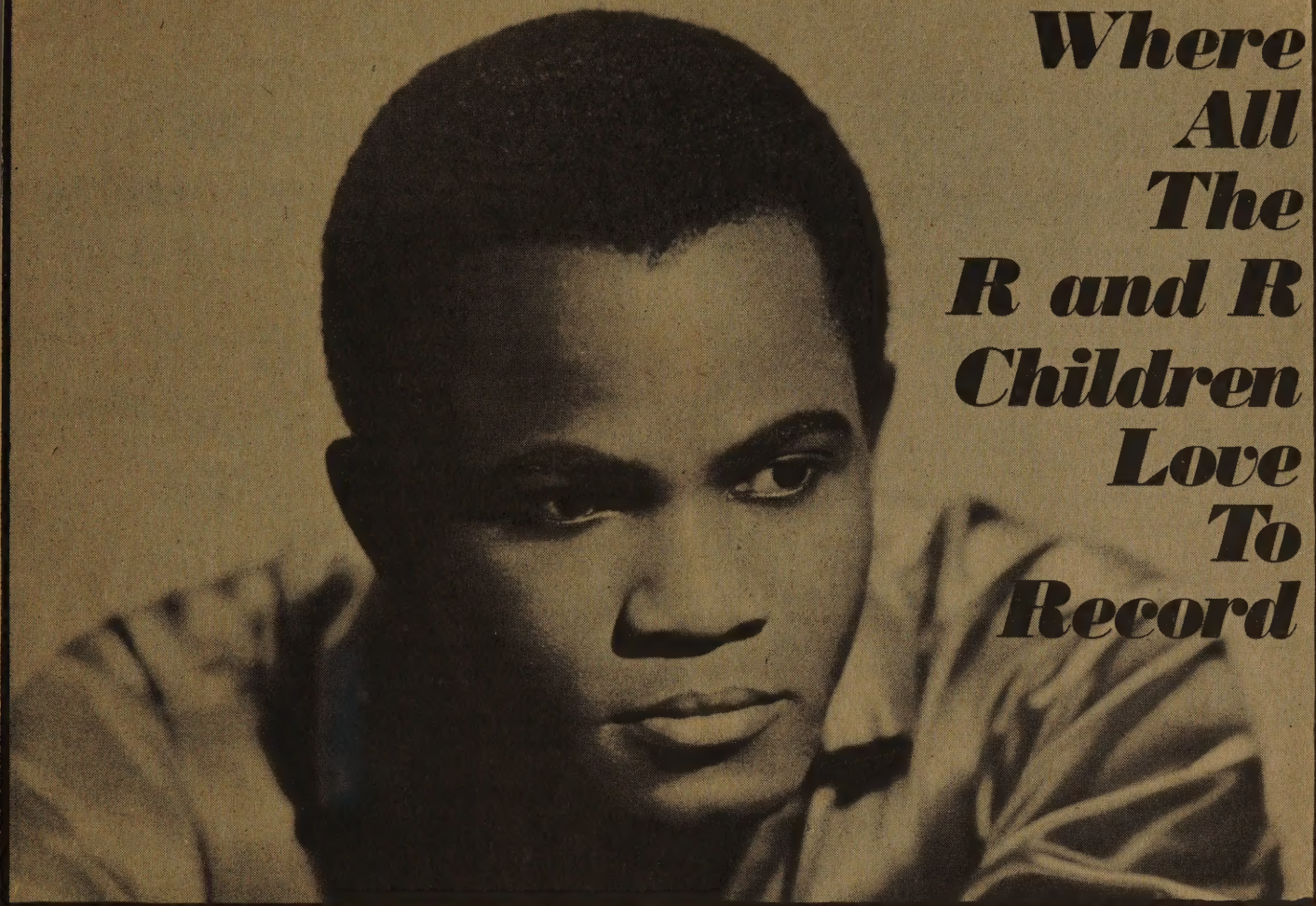
Thanks,

Steven Davey  
77 Weeping Willow  
Thornhill, Ontario,  
Canada



# THE MIAMI SOUND

**Where  
All  
The  
R and R  
Children  
Love  
To  
Record**



*More and more artists are getting the word and have scheduled recording dates in Miami. Joe Tex will soon be cutting a disc at Criteria.*

A small recording studio located only a couple of miles from the gaudy, neon dressed hotel strip that is the major winter tourist attraction in America may very well be the new, hip place to record. Bob Dylan was scheduled to record there, but he would have been a little late in getting there, just as the Rolling Stones were a little late in getting to Muscle Shoals, Alabama when they recorded their song "Wild Horses" there during their recent tour. Muscle Shoals was the last place to record that everyone was carrying on about, but the scene shifted to Miami about six months ago when Aretha Franklin recorded her latest album there.

Since then Studio B at Criteria Studios in Miami Beach, where Atlantic Records has a one year lease, has seen the likes of Brook Benton, Sam and Dave, Wilson Pickett, Lulu, Delaney and Bonnie and Friends, Carmen McRae, the Rascals, Dee Dee Warwick, Aretha Franklin and scheduled are Ronnie Hawkins, Joe Tex, Esther Phillips.....the list is very impressive.

The man responsible for the Miami scene is Jerry Wexler, the Vice President of Atlantic Records. In his early fifties, Wexler made Ray Charles famous in the 1950's and did the same for Aretha Franklin in the 1960's. He had been involved with recording in Muscle Shoals, but has now brought his activities to Miami. Why Miami? "I like the Southern recording situation, the weather and the facilities...outdoor life, fishing and boating, and we had to get away from record-

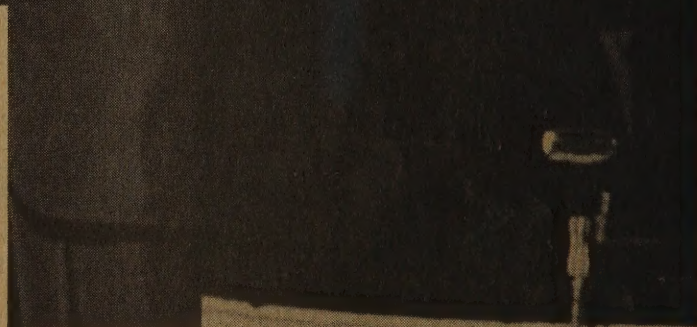
ing in New York City. I don't find it pleasant to record in New York anymore. Even though we have our executive offices in New York, I get different feelings from different studios. I get a very good feeling from this studio...I get a good feeling from the Muscle Shoals studio too...but here you can step outside and see palm trees and white sand, and my family can be here, whereas in Muscle Shoals there was no "Life" really, it was the studio and the hotel," Wexler said. Tom Dowd, the engineer and producer who works closely with Wexler said, "Miami is convenient. I won't say that it is the best place in life, but it is a lot better than New York, and we find this studio great. My wife and I sold our house in New York and are living here 'permanently'." The Wexlers are planning to do the same, and five families have made the move as well, the five families of the musicians that make up the Atlantic house band, the Dixie Flyers.

The Dixie Flyers have backed Aretha and a few of them worked with Bonnie and Delaney on their new album. And they are the musicians that Dylan wanted to work with. Wexler said, "This is an Atlantic situation here, but the one exception is friends, friends from other labels, like Tony Joe White who produced a record here, and Taj Mahal who did a session here with the Dixie Flyers.

His recording director Robert Johnston asked if he could utilize the rhythm section and I was delighted. I hope he cuts a smash album for Columbia!"

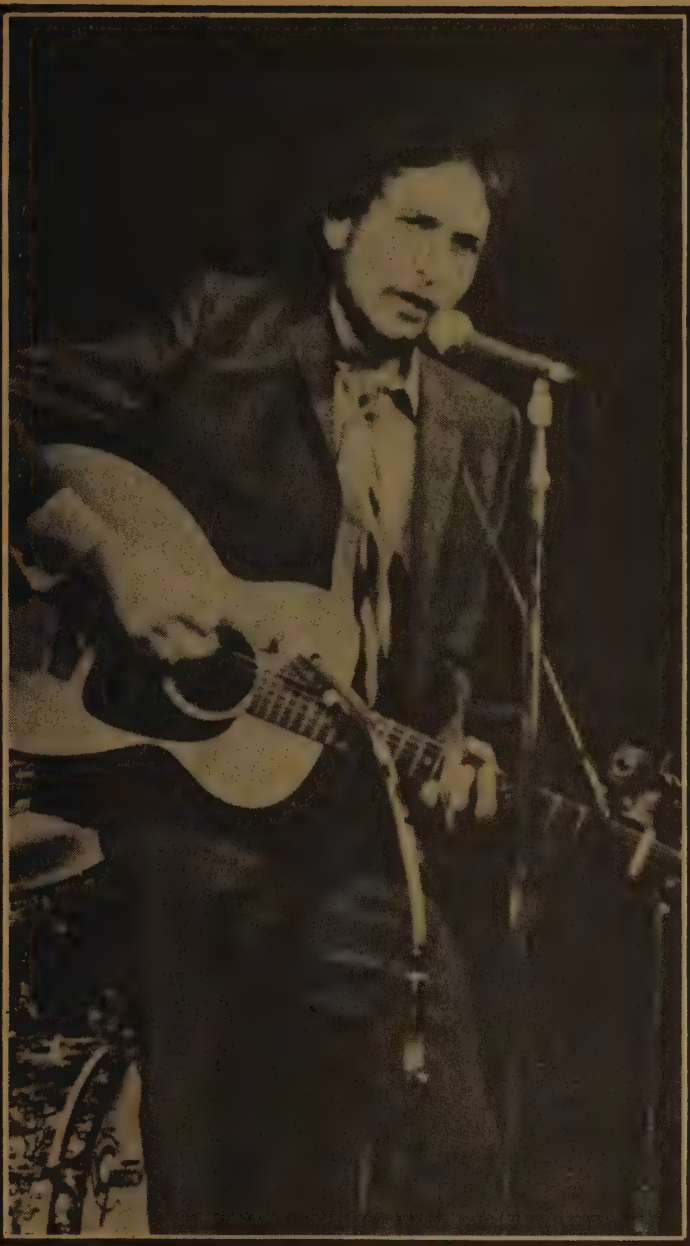


Many rock & roll greats  
have already recorded  
at studio B in Miami,  
stars such as Aretha  
Franklin and Brook  
Benton.



The Dixie Flyers are made up of Jim Dickinson on piano and guitar, Charlie Freeman on guitar, Mike Uttley on organ, Tommy McClure on bass, Sammy Creason on drums. "These are all Memphis musicians, and that term has come to be pregnant with meaning...Memphis musicians...", says Wexler. The Flyers are what Booker T. and The M.G.'s were in the early days, young, funky musicians of the southern school of rock and soul music. Jim Dickinson talked alot about what they had all been through: "I'm from Memphis and I've been playing for sixteen or seventeen years. Me and Charlie go way back together. He was the leader of the original Markeys - or the band that became the Markeys - they were called the Royal Spades then. And we shared a common singer, his name was Ronnie Angel. Steve Cropper was Charlie's rhythm guitar player, and this was all around 1959...1960. Three of us are from Arkansas, me, Uttley, and Sammy - Tommy's from Memphis and Charlie's from Mississippi. But we all lived in Memphis for years except Mike who lived in Arkansas, until we moved out here. We've all worked for Chips Moman at one time....I worked at American and at that time the whole American rhythm section was made up of Tommy Cogbill and me! They couldn't afford to hire anybody else! Charlie has worked for Chips, and Sammy has worked for Chips....Tommy McClure has been





*Bob Dylan may soon become an important part of the "Miami Sound."*

on every record James Carr ever made, and that might not sound like a great deal unless you're into r & b. James Carr is one of the greatest r & b voices, he's only had one hit, but his records are consistently great. Mike and Sammy were the Bill Black combo, Sammy was the leader of the Bill Black combo for a long time. He went on the first Beatle tour with the combo...He's just recently quit Tony Joe White, and he's on all of Tony's records...oh yes, and Freeman toured with Jerry Lee Lewis."

"These musicians have been around for awhile. And they're still quite young. There's something about the whole Southern scene that gets people into music early. Wexler says it's the country, and it's church. "Black or white, anyone who comes from this environment has the same local genius, the same local soul. It's just root American music that they're all playing, and it's the Southern lifestyle. It's simplicity," he says. Charlie Freeman said, "I grew up in East Memphis, that's suburbia. I had to go downtown and hang around with black guys to find out what was happening as far as music was concerned. The Black Baptist churches - there's almost constant rhythm throughout the whole thing, throughout the entire sermon, the preacher chants, it's a constant

tempo; whereas in a white church, they'll get up and sing the hymn, and every now and then they'll get into it. Except for the Holy Rollers and the Holiness and those sects... Boy, do they get into it! We used to go down to the Holiness Church and stand outside...I made it a point to go to the black churches and the black people to learn music."

How did Jerry Wexler find these musicians? If you're involved in the Southern music scene, everybody knows everybody else, or at least who they are, it seems. "The reason that we all know each other is that everybody else down there is so hostile", laughed Dickinson. "You seek your own kind for safety, if nothing else. That's why Memphis is happening for sure! There are a lot of musicians from Lawton, Oklahoma, but you never hear of the Lawton, Oklahoma sound! There aren't too many studios in Lawton...not too many of your big stars come from Lawton!, but there *is* a Lawton, Oklahoma sound." Charlie added, "There's a definite Memphis sound because of the musicians there, but there's an Indiannapolis sound, there's a Cincinnati sound..."

Whether or not anyone can or cares to define these different "sounds" - there is a definite happy recording scene going on in Miami, and everyone is pleased about it. Wexler found the musicians after they got together at the Memphis Blues Festival, and had done an Albert Collins album together. He signed them as a separate recording act, and they will be making their own records as well as being house band. What if they tire of being studio musicians only? "Well," says Wexler, "we'll just have to feel our way. Right now we want them to record and have records of their own, and they're happy being here." They certainly seem to be. They go to the studio daily whether they have to or not, and when I was there they were involved with practicing, listening to Leon Russell's new album, and sitting around and rapping to everyone. And everyone actually stayed through dinner and had fried chicken.... But when you walk into the control room and see Wexler sitting behind the glass talking to Tom, and the group is into the making of music, you realize that it's all for real.

The Dixie Flyers don't seem to feel that they're missing anything by not being out on the road. "I did about six years on the road, it's kind of like paying your dues. I think every musician ought to do it, it's the best experience you can have," said Charlie Freeman, talking very much in the past tense. "Exclusive studio work is a lot better than like when we were in Memphis and anyone could come in and we'd have to work on their sessions, you'd be with producers and people who wouldn't know a thing. I would rather cut with anybody Atlantic gave me than go back on some of those dates," said Jim Dickinson. "We're not going out on the road with any r & b acts. Maybe ourselves someday, but there's two different things. When you make a record, it's a one time thing. The way I look at it is this- there's a lot of people in this business who play piano a lot better than I do, there's a lot of people walking the streets who play piano a lot better than I do! - but one time, I could play piano *real* good! And you only have to do it one time to make a record. For two and a half minutes you have to *cook*! But when you're on stage it's another thing....there's a song you do, and you've got an arrangement to it, and there's people all around, and lights, and you're drunk...and it's a *drag*! But in the studio you're drunk and it's not a drag! Cause you only do it once!"

The amount of experience that these boys have had is impressive. Jim Dickinson also played on the Rolling Stones' "Wild Horses" session, and he talked about how he feels that the way that was done was the way he likes to record: "Jagger worked up the song on the floor, with a hand held mike, and he's singing into earphones. Everybody's hearing his voice, and in several of the cases he was writing the lyrics as he was going along...actually "Wild Horses" was the one I played on, but "Brown Sugar" was the best example because they didn't have all the words to "Brown Sugar"...and





*The Dixie Flyers, L to R, Tommy McClure, bass; Mike Uttley, organ; Tom Dowd; Jerry Wexler; Sammy Creason, drums; Charlie Freeman, guitar; Jim Dickinson, piano and guitar.*

he works it up until he gets four verses he digs, and then they put one down. Then Jagger gets into the control room and plays it back. Then, from the control room Jagger sets the sound of each instrument...after they've cut it...know what they want...have a feeling; Then he goes back on the floor and sings with a hand held mike. Now this hand held mike, he's got to be getting an awful lot of bleed, and a couple of amps are distorting bad. It's not that he gets the best possible sound, but he gets the best *Rolling Stones* sound. That's why I want to get more into engineering for our stuff, because an engineer might have cleaned something like that up, and have cleaned it up too much." Jim also played steel guitar on a recent "old" Johnny Winter lp, something that amuses him because "The liner notes, written by somebody who thought he was hip, said special notice should be made of Johnny Winter's steel guitar playing, and it was me! And it's *terrible!* I had just bought my steel guitar and it was really bad...."

Charlie toured with Jerry Lee Lewis and has great respect for him. "Jerry plays rock and roll. He's probably one of the few who do. He's the King of rock and roll. Just ask him. He'll tell you," Charlie smiled. "But I believe he is."

The Dixie Flyers record in the studio the same way that most of the artists who record there do-live. There is not a lot of overdubbing and in many cases they don't even re-do the vocal tracks, as was the case with a few of the songs Bonnie and Delaney recorded. Bonnie said that she and Delaney didn't like to do anything in the studio that they couldn't reproduce on stage, and the other way around as well. In Studio B there are live performances going on all the time. Jim expressed his views about it in regard to his group, "We're not a rhythm oriented band, we all play licks and we're trying to fit as many things in together without overlapping and still let the track breathe. So we have to do this without overdubbing. It's like we don't play with just one person reacting off one other person, when we get into it we all play with each other. So if you turn one track off and then try to fill it in, it wouldn't make any sense."

The atmosphere at Criteria Studio is warm and friendly and full of family. Charlie Freeman's wife Carol comes around

with their adorable two year old daughter and supper for Charlie, Sammy Creason's wife Claudia runs a song publishing company - Lulu and Bonnie have recorded songs from the material she has-, Jim Dickinson's wife Mary is the business manager for the group and catalogs tapes for Atlantic, and Shirley Wexler is an ever-present, gracious hostess. "I answer the phones for Jerry," she laughed. "We originally came down here for a weekend every now and then to rest, now I'm going to sell my house in New York because we're never there!" Proof of how much Wexler has gotten into living and working in Miami are the two telephone jacks that have been installed into the trees in his backyard!

But it certainly is a great place to work. The Rascals have recorded there and they got a good sound from New York studios. They also are self-contained and don't need the Dixie Flyers. But there's something about that sun and the fact that music is the most important thing on the daily schedule, that makes it all highly desirable for musicians. And the Southern style of recording is something that one hears a lot of talk about down there. "It's utilizing head arrangements and utilizing Southern musicians, who grew up as country musicians, but then were influenced by rock and roll and blues," Wexler said. "Particularly blues and rhythm and blues, gospel. It's all about people like Booker T. and The M.G.'s and the Muscle Shoals rhythm section with Roger Hawkins and Jimmy Johnson, the American rhythm section who just backed Elvis and Dionne Warwick and B.J. Thomas under Chips Moman's direction - with Reggie Young, who's one of the super guitar players in America, and our own band which I'm so happy with, which is a Memphis bred band. It's just that these people play soul music better than anyone in the world, and singers have a tremendous rapport with them. Aretha Franklin loves to record here and loves this band, and it all has to do with the Southern life style."

Wexler added, "The recording we do here is without arrangers, without charts, no paper, which is not to say that it isn't highly disciplined. We don't permit the slightest mistake of intonation or time. There's some notion in the North

*(continued on page 58)*





# *Really Listenable* **SIR DOUGLAS QUINTET**

"You can't live in Texas if you don't have a lotta soul" Sir Douglas says in one of his songs and he's right, for outside of New York and California, the state of Texas has probably contributed more to the current rock scene than any other geographic area in the U.S. The musicians and groups who got their starts in the Lone Star State are many: from Joplin to Tracy Nelson, from Johnny Win-

ter to Steve Miller. And, of course, Sir Douglas.

Those who have seen the Sir Douglas Quintet perform or who have heard them on their albums on Tribe or Smash, agree that the act is one of the finest on the pop music scene. Said Ralph Gleason, influential critic of the San Francisco Chronicle: "The only band I have heard play blues recently that was really listen-

able in a musical sense is the Sir Douglas Quintet, and they are great because they don't do it like the others."

What is it about the Sir Douglas Quintet that wins over so many fans? Part of it is the music, a very personal almost folk-like trip, in which Doug and his fellow members reminisce about Texas or wherever their travels have taken them. It's quite unpretentious, and so are the





FRANK MORIN, JOHN PEREZ, HARVEY KAGAN, AUGIE MEYER, DOUG SAHM

live performances by Doug Sahm (vocals guitar, fiddle), Frank Norin (sax and vocals), Augie Meyer (organ and piano), John Perez (drums), and Harvy Kagan (bass). When they're up on stage, you know they've been together for more than five years; they're that tight; and yet at the same time, so loose and relaxed.

The Sir Douglas Quintet first came into prominence back in 1965, when, while living in San Antonio, they traveled to Houston to cut "She's About a Mover" at Gold Star Studios under the direction of producer, Huey P. Meaux. "Huey had been waiting four years to record me, but during that time I felt I just wasn't ready," recalls Doug. "But when the time came, we just went in and, with Huey and Doyle Jones, our engineer, we cut, 'Mover.'"

"She's About a Mover" was a smash, and it's no wonder considering Doug's background. The San Antonio native be-

gan singing c&w at age six over KMAC radio. He stayed with c&w for awhile and by the time he was 15 started picking at the blues. By that time, he had begun hanging around outside the Eastwood Country Club in San Antonio, listening to the blues greats playing inside.

"Yes, that's where I learned guitar, man. Just sittin' in that field alongside the club. Little Willie John would be there; you could hear that voice driftin' across the field. T. Bone Walker... all that music driftin' out into the night."

While Doug was really getting into music, he also was having quite a time playing first base for the East Side Merchants in the Pony League. In fact, one year he hit .317. But what with all his success in baseball, it was still music that meant the most to him.

By the time he was 15, Doug was able to get into such clubs as the Ebony, on

Nebraska Street, where he was allowed to perform. In May of 1960 he graduated from San Antonio High School and took off for California. After just a couple of months he returned to Texas due to insufficient funds. In 1961 he was off to New York and Chicago, but again was forced to return to his home because of a shortage of money.

In February, 1964, Doug began playing at the Blue Note Lounge in San Antonio. Before the year was out, the Sir Douglas Quintet was formed. "We knew we had a groove and that we had a chance," Doug recalls. "So we went to see Huey."

And that was where things began to happen for the Sir Douglas Quintet on a national and international level. "She's About a Mover" was recorded on January 14, 1965. By the first week of April

(continued on page 49)



*The Sir Douglas Quintet enjoys performing in front of an audience. Their very personal, almost folk-like style is the key that wins over so many fans. The Whisky A-Go-Go in L.A.*



**ERIC  
CLAPTON  
PLAYS  
& IS  
PLAYS  
...  
Ovation**

*Just look at the expression on Eric's face and you will know how he feels about his new Ovation.*

*It's got the NEW sound;  
the ROUND sound.  
It's in with the people  
who ... dig the best.*

SEND COUPON NOW FOR FREE CATALOG



**OVATION INSTRUMENTS**

NEW HARTFORD, CONNECTICUT 06107

NAME \_\_\_\_\_ AGE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

NAME OF YOUR FAVORITE MUSIC STORE \_\_\_\_\_

STORE ADDRESS AND CITY \_\_\_\_\_



# A Partial List Of ROCK PUBLICATIONS

Interested in who else has to say what about rock music, well we asked Robin Day Glenn to get together a little list for us. She didn't cover all the bases, but she pretty much covered the scene. Two new publications that have sprung up since Robin did her research are Big Fat out of Ann Arbor and Crowdaddy (as a newspaper) out of New York.

**Berkeley Tribe.** Weekly. \$6 a year. P.O. Box 9043, Berkeley, California. Strongly-worded political commentary fills most of this radical underground, edited for California "street people" and students. Even the columns devoted to rock are likely to be spiked with political invective. Some space is also given to news and services available to the local hip community.

**Changes.** Bi-weekly. \$11 a year. 80 Fifth Avenue, New York 10011. The clean, simple format and plain writing of this young newspaper are in sharp contrast with many of the other publications in the field. Features and reviews of rock music comprise the bulk of the editorial content, but subjects such as astrology, politics, and poetry are covered as well. Editorial "identity" isn't clear cut as yet, but most of the articles are well thought out, human and easy to read.

**Circus.** Monthly. \$6 a year. P.O. Box 4552, Grand Central Station, New York 10017. Edited for the younger set, this is a magazine about "rock culture," which means it doesn't have to be music, but it usually is. Glossy paper and color layouts.

**Creem.** 24 issues for \$5. 3729 Cass Avenue, Detroit 48201. This magazine looks like an underground, but it concentrates almost entirely on news shorts, interviews, article and reviews about rock by young people who dig it.

**East Village Other.** Weekly. \$6 a year. 105 Second Avenue, New York 10003. Heavy emphasis in this well-established underground newspaper is placed on radical

politics, including news on the national level and editorials. Lita Eliscu writes about films, records, rock concerts, and anything else, apparently as the spirit moves her.

**Evergreen Review.** Monthly. \$10 a year. This is a national literary magazine for adults, young and old, on the left side of the political spectrum. Features on contemporary topics, fiction, and stories on all the arts are written by top-notch talents. Sophisticated, but neither dull nor snobbish.

**Fushion.** Bi-weekly. \$7 a year. 909 Beacon Street, Boston 02115. This rock/culture newspaper consists of articles, reviews and interviews of rock personalities. It's carefully edited to give you the meat of each story from a number of different angles, with some special issues on rock personalities.

**Kaleidoscope.** Bi-weekly. \$5 a year. P.O. Box 5457, Milwaukee 53211. This magazine is a mixed bag of underground fare, directed mainly to the Midwest student community. John Kois handles music news with intelligent commentary. The editors have a way with words and good senses of humor.

**L.A. Free Press.** Weekly. \$6 a year. This crusading underground includes radical news on the national level, but directs most of its attention to the problems and interests of the West Coast hip community. Plenty of "how-to" articles, journalistic coups and exposes, and advice columns such as Dr. Hippocrates. The arts,

including rock, are given good but limited coverage.

**Ramparts.** Monthly. \$8.50 a year. 1606 Union Street, San Francisco 94123. Articles in this national magazine address on- and off-campus intellectuals from a distinctly leftist viewpoint (International Editor is Eldridge Cleaver). Contemporary culture, including rock, gets plenty of attention, but these stories are likely to be given in context with the sociological and political implications of the music.

**Rock Magazine.** Bi-weekly. \$5 a year. 68 Seventh Avenue, New York City. Stories about rock music and the people who make it fill 100% of this youthful publication for fans. Although the magazine is printed on newsprint, unusual or exclusive photos are a specialty.

**The Seed.** Bi-weekly. \$6 a year. 2551 North Halsted, Chicago 60614. Plenty of variety in the subject matter, (ecology, politics, medicine, philosophy, arts) plus an imaginative use of color in type and graphics make this underground newspaper interesting if unsophisticated reading. Reviews of films, books, and music appear irregularly, but they're good when they're there.

**Village Voice.** \$6 a year. Weekly. Sheridan Square, New York 10014. Now completely above ground, the Voice is the granddaddy of the underground newspapers. Articles cover arts, culture, politics for New Yorkers, with a liberal, intellectual slant. Rock news and reviews by Don Heckman, Brian Keating, Robert Christgau, and Howard Smith appear in regular columns. □Robin Day Glenn.



# *new stars on the horizon*



## DAVID PEEL & THE LOWER EAST SIDE

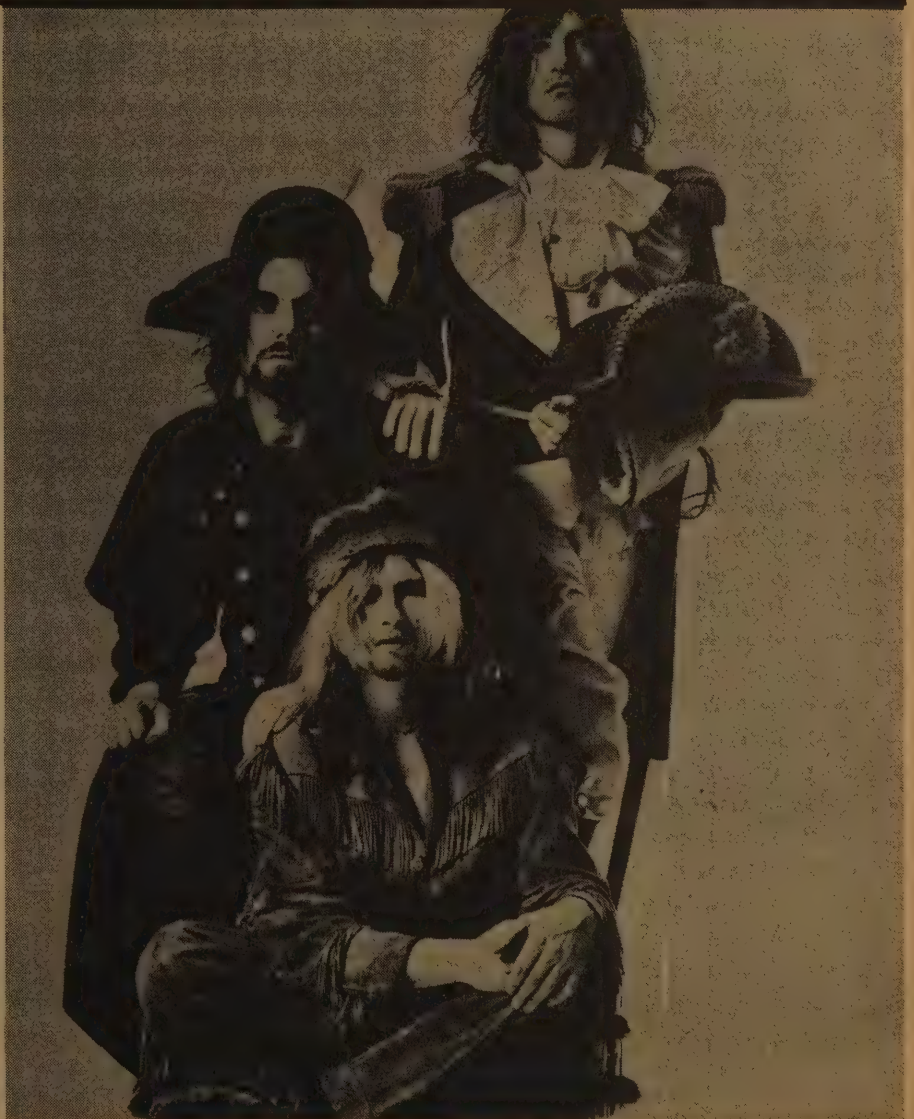
**O**ut there. Out there beyond our drawn down blinds, our thick window shades, our curtains, our drapes, our glass shields, out there lies the world of the streets.

And on those streets, we find the people. And where there are people, sooner or later we will find David Peel and the Lower East Side out there playing their music, singing their songs, and communicating.

According to David Peel himself, the Lower East Side is the only professional group that will always be playing on the streets. "You've got to be with the people to communicate," he said, and group member Billy Joe White joined in, "We have to know the people, because if we don't know what they're into, we have nothing to say to them."

David Peel, along with the Lower East Side, Billy Joe White and Harold C. Black, believes that music is the medium of their special kind of communication. And they believe that audience participation is a part of the process of communication. "A man without Music," says David Peel, "is a man without Life. That's why the only way a musical group can be really complete is for the audience to join in. We create this kind of total theatre experience by offering small musical instruments such as tambourines to the audience and by singing songs which make it easy for everyone to join in vocally. The artists themselves should serve only to start the ignition. The audience is the real performer."

Living on the streets has been the most significant experience in the lives of each of the members of the Lower East Side. "Before the freedom of the streets," said Billy



Joe White, "It used to be the greasers, the cars, the girls, the teased hair and 'she's real fine my 409'. I came to the Village in

New York from Staten Island and I traded in my surf board for twenty dollars and a broken down guitar." Like so many other



young people, Billy Joe met David Peel four years ago in Washington Square Park. "All we ever did in those days was run around singing and screaming about bananas."

David Peel picked up the tag name of "Banana Dave" and it stuck. Harold Black was roaming about in Greenwich Village at about the same time, living in the streets, escaping back into reality. "The only way to learn how to live is to take your thumb and travel the road," he said. "The first time I ever felt I existed was when I came to the Village and saw and said, 'Look at all those people doing what they want to do and living the way they want to live.'"

For all three, the music is important because it furthers the cause of communication. And the cause is the most important thing in the lives of the Lower East Side. As Billy Joe sees it, "Once you have no cause to fight for, you die." Much of the music of David Peel and the Lower East Side is music that concerns itself directly with the social milieu of contemporary American life. It offers a vision of America that is not easy to find. It is a vision with honesty and clarity and truth. It is a vision from the streets. □ Josephine and company



## RARE BIRD

Rare Bird is the first small group which has gone beyond the use of the improvisational break, a familiar jazz motif, and really fused jazz and rock.

Within recent years many groups have united the better qualities of jazz with the rock format. There is, of course, no denying the influence that jazz has had on all types of music. What contemporary rock groups have done is to begin utilizing the more interesting time signatures, harmonics and instrumentation normally associated with jazz. The foremost example of this union has to be Blood, Sweat & Tears, but there are many others, notably, Chicago, Lighthouse and Ten Wheel Drive.

What they all have in common is that they are big bands. Essentially all they have done, upon close examination, is to take the rock quartet or quintet and augment that with brass. But England's Rare Bird is about to change that all.

Rare Bird is unique in its instrumentation as well as its approach. And yet they are the essence of colloquialism. It is a quartet made up of organ (Graham Field), electric piano (Dave Kaffinetti), bass guitar (Steve Gould) and drums (Mark Ashton). Yet, despite the limitations of four pieces, the sound is remarkably full and rich. The lack of guitar is explained by Graham Field who masterminded the group, "I hated guitars as a kid and not until Eric Clapton and Jeff Beck came along did I change my mind. But the

guitar has a romantic sound, not a nasty little sound. We want to do a kick in the ribs, razor edge and you can't get that with the lovely Clapton sound. An electric piano on fuzz is really evil!"

Graham has also brought some classical influences to the group. (This is not unfamiliar to some modern jazz artists such as John Lewis of the MJQ.) Still, the overwhelming theme is jazz-rock.

Rare Bird are perfectionists. Each member has a monitor speaker behind him, thus enabling him to hear the complete sound of the group as it is every second and to be aware of the total texture of the sound rather than relying on the bass line.

How Rare Bird came to record has a rather story book quality to it. They approached Tony Stratton Smith because they knew him as the manager of the Nice and asked him to listen to some tapes. He accepted the tapes but didn't get around to listening to them for about a week. During that time they called frequently to see if Smith had gotten around to listening to the tapes. As Smith put it, "I was rather impressed with their persistence and the fact that I heard that CBS was interested in them."

When he finally did hear the tapes it was rather hard to hear the backing since they were monaural but Smith was grabbed immediately by Steve Gould's voice. To find Rare Bird, Smith traveled to the Battersea section of London, where he found them all crowded into Graham's front room. They had made an arrangement with the neighbors to only practice between the hours of ten and six. The

room was packed with equipment, bodies and wires requiring any listener to sit two rooms away. But even at that distance there was no mistaking the quality of their sound. Smith signed them immediately.

Within ten days after signing the group, producer John Anthony announced that the first album by Rare Bird had been finished in twelve hours of studio time. They then began the round of clubs in England. The first stop was Mother's in Birmingham where the group, who had never performed live together, received a standing ovation. No small feat that, since all the top English acts play Mother's -- the Stones, the Who, Led Zeppelin -- the list reads like a who's who in pop music.

Their next triumph came a week later when they were booked into the Marquee Club in London. During their second number the club manager said that he wanted them for a residency. Only three groups at any given time are chosen for this honor and those bidding for it number in the hundreds.

A few brief weeks after the release of Rare Bird's first single it appeared on the British charts. Shortly after that an agreement was reached whereby Probe Records would release Rare Bird's album here and in Canada. Thus their odyssey is about to become worldwide; plans are being made for them to make their first U.S. tour this Spring.

Writers and critics will discuss the influences and directions they hear in Rare Bird ad nauseum, but it is all in the listening. Rare Bird are here. □ Don and the gang.



# ***PAUL GOES IT***

## ***ALONE***



**Question** Why did you decide to make a solo album?

**Answer** Because I got a Studer 4 track recording machine at home - practised on it (playing all in-

struments) - liked the results, and decided to make it into an album.

**Question** Were you influenced by John's adventures with the Plast-

ic Ono Band, and Ringo's solo LP?

**Answer** Sort of, but not really.

**Question** Are all the songs by Paul McCartney alone?



*Answer* Yes sir.

*Question* Will they be credited: McCartney?

*Answer* It's a bit daft for them to be Lennon/McCartney credited, so "McCartney" it is.

*Question* Did you enjoy working as a solo?

*Answer* Very much. I only had me to ask for a decision, and I agreed with me. Remember Linda's on it too, so it's really a double act.

*Question* What is Linda's contribution?

*Answer* Strickly speaking she harmonises, but of course it's more than that because she is a shoulder to lean on, a second opinion, and a photographer of renown. More than all this, she believes in me — constantly.

*Question* Where was the album recorded?

*Answer* At home, at E. M. I. (no. 2 studio) and at Morgan Studios (WILLESDEN!)

*Question* What is your home equipment, (in some detail)

*Answer* STUDER 4 TRACK machine. I only had, however, one mike, and, as Mr. Pender, Mr. Sweatenham and others only managed to take 6 months or so (slight delay) I worked without V. U. meters or a mixer, which meant that everything had to be listened to first (for distortion etc. . . .) then recorded. So the answer STUDER, 1 MIKE, and nerve.

*Question* Why did you choose to work in the studios you chose?

*Answer* They were available. E.M.I. is technically good, and Morgan is cosy.

*Question* The album was not known about until it was nearly completed. Was this deliberate?

*Answer* Yes, because normally an album is old before it comes out.

(A side) Witness "Get Back".

*Question* Why?

*Answer* I've always wanted to buy a Beatle's album like "people" do and be as surprised as they must be. So this was the next best thing. Linda and I are the only two who will be sick of it by the release date. We love it really.

*Question* Are you able to describe the texture or the feel or the theme of the album in a few words?

*Answer* Home, Family, Love.

*Question* How long did it take to complete — from when to when?

*Answer* From just before (I think) Xmas, until now. "The lovely Linda" was the first thing I recorded at home, and was originally to test the equipment. That was around Xmas.

*Question* Assuming all the songs are new to the public, how new are they to you? Are they recent?

*Answer* One was 1959 (Hot as Sun). Two from India, Junk, Teddy Boy, and the rest are pretty recent. Valentine Day, Momma Miss America, and OO You, were ad-libbed on the spot.

*Question* Which instruments have you played on the album?

*Answer* Bass, drums, acoustic guitar, lead guitar, piano and organ - mellotron, toy xylophone, bow and arrow.

*Question* Have you played all these instruments on earlier recordings?

*Answer* Yes, — drums being the one that I wouldn't normally do.

*Question* Why did you do all the instruments yourself?

*Answer* I think I'm pretty good.

*Question* Will Linda be heard on all future records?

*Answer* Could be; we love singing together, and have plenty of opportunity for practice.

*Question* Will Paul and Linda become a John and Yoko?

*Answer* No, they will become Paul and Linda.

*Question* Are you pleased with your work?

*Answer* Yes.

*Question* Will the other Beatles receive the first copies?

*Answer* Wait and see.

*Question* What has recording alone taught you?

*Answer* That to make your own decisions about what you do is easy, and playing with yourself is difficult, but satisfying.

*Question* Who has done the artwork?

*Answer* Linda has taken all the photos, and she and I designed the package.

*Question* Is it true that neither Allen Klein nor ABKCO have been nor will be in any way involved with the production manufacturing, distribution or promotion of this new album?

*Answer* Not if I can help it.

*Question* Did you miss the other Beatles and George Martin. Was there a moment, e.g. when you thought: "Wish Ringo was here for this break"?

*Answer* No.

*Question* Assuming this is a very big hit album, will you do another?

*Answer* Even if it isn't, I will continue to do what I want — when I want to.

*Question* Are you planning a new





*Paul and Linda McCartney*

album or single with the Beatles?

*Answer* No.

*Question* Is this album a rest

away from Beatles, or start of solo career?

*Answer* Time will tell. Being a solo album means it's "the start of a solo career". . .

and not being done with the Beatles means it's a rest. So it's both.

*Question* Have you any plans for live appearances?





*Paul McCartney with daughter Mary*

**Answer** No.

**Question** Is your break with the Beatles, temporary or permanent due to personal differences, or musical ones?

**Answer** Personal differences, Business differences, Musical differences, but most of all because I have a better time with my

family.  
Temporary or permanent?  
I don't know.

**Question** Do you foresee a time when Lennon - McCartney becomes an active songwriting partnership again?

**Answer** No.

**Question** What do you feel about

John's peace effort?  
The Plastic Ono Band?  
Giving back the M.B.E.?  
Yoko's influence?  
Yoko?

**Answer** I love John, and respect what he does — it doesn't give me any pleasure.

*(continued on page 53)*

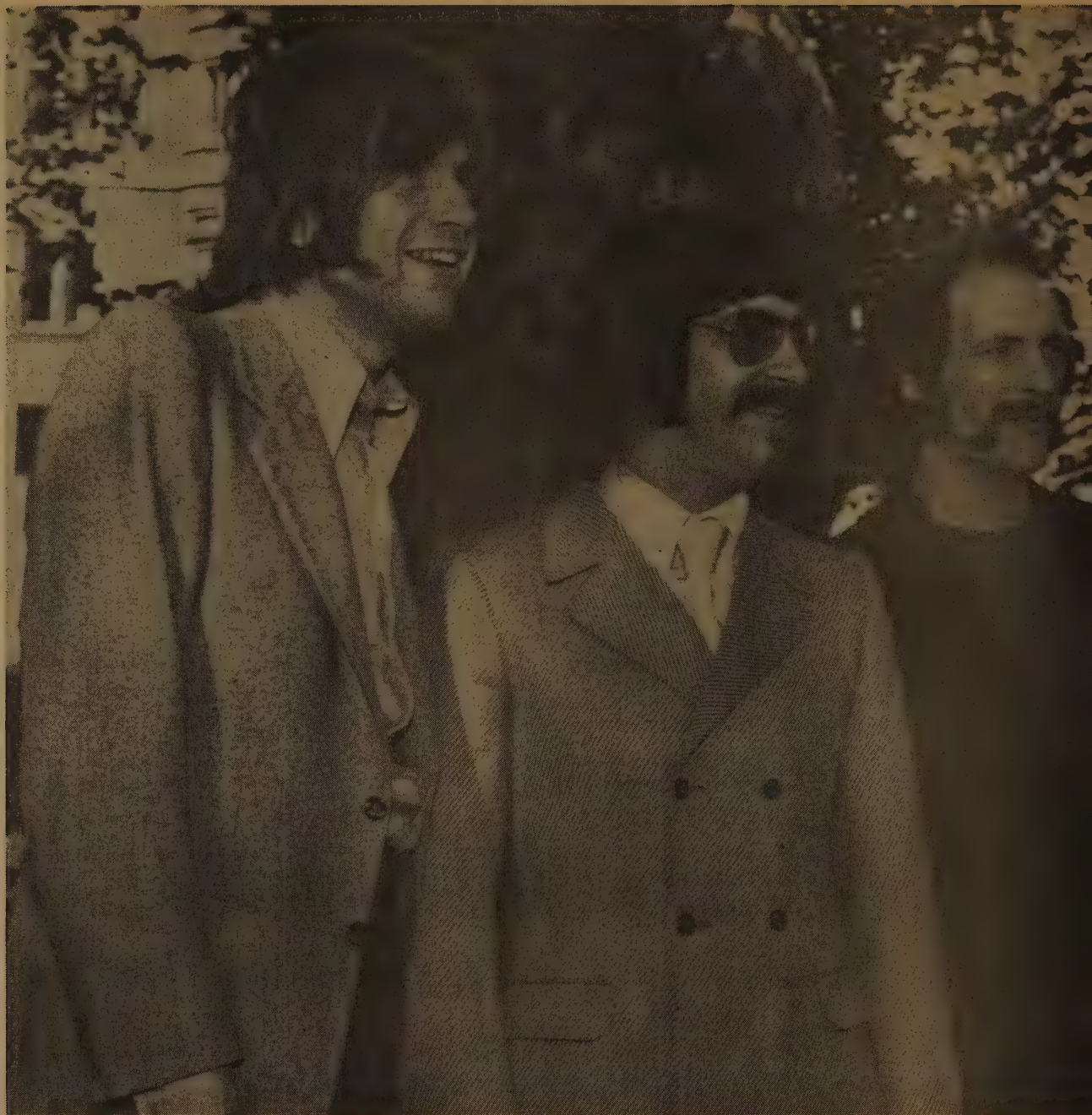




# ***MORE MOODY BLUES NEWS***

**M**onths, even years before contemporary music observers were noting the apparent growing fusion of rock styles with more traditional and outright clas-





sical forms, The Moody Blues, five boys from Birmingham, England were already getting this kind of new music together.

One of their most notable albums, "Days Of Future Passed", in fact, was recorded with the London Festival Orchestra, which at the time early in 1968 was regarded as a milestone in the evolution of the new pop.

This album touched off a resurrection of the group which had first become a factor in the British scene in the year 1964. That was when virtually all the traditional uncomplicated music of the sweetness and light pop era suddenly blew up in the face of the new thing from Liverpool and other parts of England.

Late in 1964, The Moodys made their first single record, which went nowhere at all. In the spring of 1965, they tried again, and this time, "Go Now," brought them into the top of the charts, not only in England, but in the U. S. as well.

For the next two and a half years, the five Moody Blues had little to sustain themselves other than a good, easy to remember name, one "oldies but goody" record, and a stream of low paying gigs in the provinces of England.

Then suddenly it all began happening again. Somebody had told the boys that the real bread in the music business comes from albums. You've got to forget singles and come up with hit albums. They had spent a couple of lean years

thinking about this and what they would do if they ever got another chance to make it. They had worked out a lot of new numbers, and then, without any warning, there he was, their benefactor, a young neatly dressed business man whose favorite singer was Frank Sinatra. There indeed was 33-year-old Derek McCormick sitting in a club in Newcastle, ostensibly to check out the air conditioning system, but carried away at the sound of the Moody Blues rehearsing their set.

It was pretty much love at first sight. Mr. McCormick offered to help finance the group with some desperately needed new equipment, like an expensive mellotron.

Picking up on this kind of equipment was the first step on the road back to





the recording studio, a move that was helped along by Mr. McCormick, who had, in the meantime, become the group's new personal manager. Looking back on that scene, McCormick remarked, "I sat in the studios night after night, enthralled as the boys laid down the music for their "Days of Future Passed" album. I was convinced it was revolutionary and I knew it was big business."

That it was, as London Records people in America also found out in short order. The album broke on the scene in America, in late 1967, almost coincidentally with the appearance of the so-called underground record market. One of the earliest centers of underground was the far out city of San Francisco, and this

is where the Moody's spanking new LP began to take off first. London, wisely, broadcast FM radiocommercials about the LP, and listeners, who were really tuned in, would whisper "wow!" when they heard those first cuts of the LP on the commercial. After that they were soon hearing the whole album being played and sales boomed.

A single record from "Days of Future Passed," titled "Nights in White Satin," was yanked out of the album, due to disk jockey demand, and soon the Moodys had another disc on the charts. Over in Europe it did even better, making number one in France (for 11 weeks yet), Portugal, Holland, Belgium and Switzerland. The record also made charts in

Germany, Australia, New Zealand, Yugoslavia, Singapore, Sweden and Brazil.

Other albums followed, each one characterized by a uniqueness of approach and superb musicianship, a fact which has made the group a favorite from the Fillmores (East and West) to college campuses to the leading concert halls where a large classical orchestra might more likely be found.

Late in 1969, the Moody's reflecting on their own careers, present and future, decided that an equally fulfilling facet of the business would be the fostering of new talent. The obvious device for such a goal was the formation of a new label, which came to pass just at the dawning of the new decade, just at the "Threshold of a Dream," to borrow from the group's own LP title. In fact, Threshold became the name of the new label, which will employ new talent, discovered, nurtured and produced by one or another of the Moodys. The first of these is the group, Trapeze, which has already made quite auspicious start in the British and American markets.

The Moody Blues themselves will also have all their own records released on their own label from now on, the first of which is "To My Children's Children's Children," now going great guns in American shoppes.

\* \* \*

#### PERSONALLY SPEAKING.....

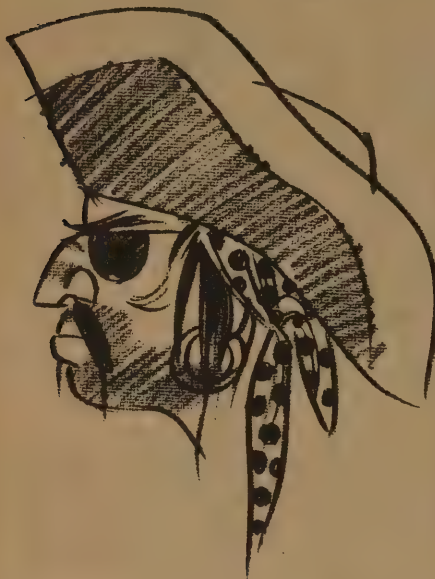
Graeme - Born in Birmingham, England, March 30, 1944; Graeme (pronounced Graham) was once a draftsman before joining with Mike Pinder and Ray Thomas to form the Moody Blues. Now the drummer for the group, he's also adept with tympani, tambourines, tablas, Latin percussion items and piano. At one time, the leader of Jerry Levine and the Avengers and later of the R & B Preachers, Graeme likes the movies (especially if Julie Christie is in the cast), writing, The Beatles, red-the color, and freedom of thought. His eyes are hazel, his hair is brown, and he weighs about 150 lbs. standing five-feet nine inches tall.

Justin Hayward - Born in Swindon on October 14, 1946, the pacifist vocalist of the Moodys, made his debut into show biz at the very young age of thirteen when school holidays were spent touring with a repertory company. The epitome of angelic maleness, he stands 6 feet tall, is graced with fair hair and blue eyes

(continued on page 57)



# Draw the Pirate



## You may win a \$795.00 Commercial Art Scholarship

Draw him in pencil, any size (except one that would look like tracing). If your drawing is chosen, you'll get a complete home study course in commercial art, from one of America's leading home study art schools — Art Instruction Schools.

Every qualified entrant gets a professional estimate of talent.

Imagine: personal attention from professional commercial artists to help you develop your talents!

Entries for the contest must be in before September 30, 1970. None returned. Amateurs only. Our students not eligible. Contest winner notified.

MAIL THIS COUPON TO ENTER CONTEST.

### ART INSTRUCTION SCHOOLS

Studio DL-4040

500 South Fourth Street, Minneapolis, Minn. 55415

Please enter my drawing in your contest.

(PLEASE PRINT)

Name \_\_\_\_\_

Occupation \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

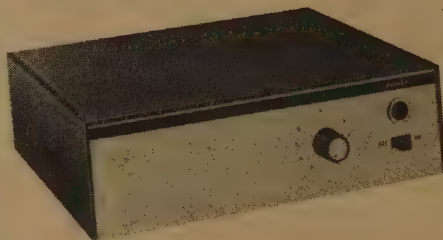
City \_\_\_\_\_ State \_\_\_\_\_

County \_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone Number \_\_\_\_\_



Accredited by the Accrediting Commission of the National Home Study Council. Approved for Veterans Training.



### NEW "VOX LIMITER" FROM BELL P/A

A new voice control-monitor which automatically "pipes down" volume output of p.a. systems when someone gets too close to the mic or telephone — or when a "naturally too loud" voice is talking — has been introduced by Bell P/A Products Corporation.

The "Vox Limiter" (Model VCM-1) is a compact, solid state instrument employing integrated circuits. It splices easily into any p.a. line between the mic or telephone and the amplifier, making it ideally adaptable to telephone or regular microphone paging applications.

By setting the sound level to the softest voice likely to use the system, the volume is automatically reduced to this predetermined desirable level of audibility, regardless of the loudness of other voices.

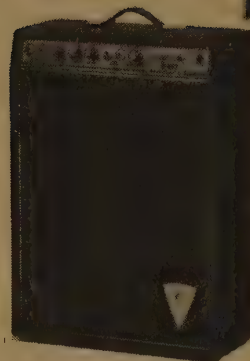
The Bell P/A "Vox Limiter" protects sound systems from damaging overload.

The Model VCM-1 "Vox Limiter" measures just 2 7/8" x 9" x 9" and weighs 3 pounds. It is priced at \$120.00 list and is available from stock.

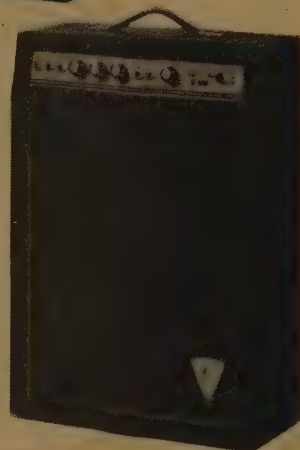
K - 840



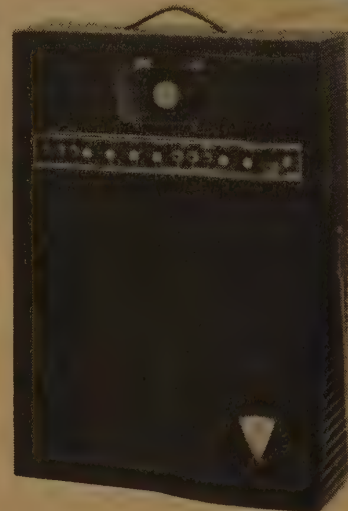
K - 847



K - 848



K - 849



### NEW AMPLIFIERS FROM KAY INSTRUMENT

Typical of Kay Instrument's wide range of electronic equipment are these 4 new amplifiers with capabilities for students to the most demanding professional.

The 1970 solid-state introductions are the most advanced in the industry—featuring amps with tremolo, reverb, and up to 200 watts of output. Although loaded with extras, Kay Amplifiers are compact and easy to transport.





A&P IRMISCHER'S  
ORGAN AND PIANO LAMPS



#### ROGERS DRUMS "STARTER SET"

Rogers Drums, CBS Musical Instruments Company, announces its new Jet - 8 Drum kit designed for beginning students.

The starter set includes a metal snare drum with 8 chrome plated lugs, quality strainer, 20 strand snares, double trenches for added strength and is flanged for balanced stability.

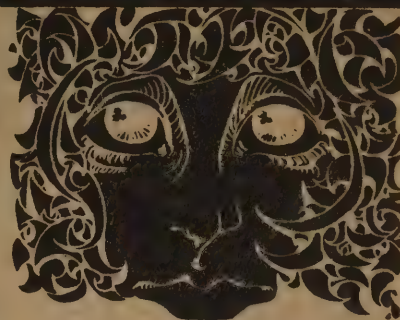
Also included is a heavy duty adjustable chrome stand, two fine quality hickory drum sticks and a sturdy all wood vinyl covered case. A Rogers Elementary drum method book by Roy Burns, emphasizing hand position, reading, counting and beginning technique, completes the package.

List price for the complete kit is \$109.50.

#### A&P IRMISCHER'S ORGAN AND PIANO LAMPS

The A&P Irmischer Company of Chicago announce a new addition to their wide selection of specially designed organ and piano lamps. The new model, called the Sebastian Bach, features dual lighting for generous illumination of both music and keys. The decorative pipes are finished in Flemish bronze and boast a pair of incandescent fixtures, plus an adjustable brass-shaded fluorescent light. The ebony finished oblong wood base is heavily weighted.

A&P Irmischer have been manufacturing special lamps for more than forty years, and are internationally known as the world's largest manufacturer of lamps designed specifically for organs and pianos. Their complete line of lamps have been designed for harmony of appearance with organs and pianos, and are appropriate for use in churches, educational institutions, homes and for professional use anywhere.



## WE GUARANTEE YOU'LL GET STONED !!!

At last Electro-Harmonix has developed a device that can literally get you stoned electronically. This revolutionary accessory, the **STEREO PULSE MODULATOR** can be conveniently attached to any stereo system be it components, console or a compact set.

Two pulses of existing music are continuously re-generated per channel, each with a separately adjustable speed and volume control. It is the mix of these 4 pulses with their intermittent beat frequencies that will give you a new high or reinforce one you already have.

The master volume control aids in balancing these stereo pulse pairs with your existing music.



(also available at your retail music or hi-fi store)

Every object and sub-object has a resonant frequency. The high achieved by the **STEREO PULSE MODULATOR** is a result of tuning in to your own resonant frequency.

All mail order sales are on a two week money back guarantee. We absolutely guarantee you'll get stoned using the **STEREO PULSE MODULATOR**. Buy it and try it. If you don't think it's the greatest return it for a full refund.

Enclose a check for \$49.95 and Electro-Harmonix will pay shipping. Or, if more convenient order C.O.D. for cost plus shipping.

### electro-harmonix

15 West 26th St., New York, N.Y. 10010

Please ship **STEREO PULSE MODULATOR**

☐ Enclosed is check for \$49.95

☐ Please ship C.O.D.

NAME .....

ADDRESS .....

CITY ..... STATE ..... ZIP .....

Dear Sirs: I would like more information about .....

Name.....Age.....

Address:.....

City:.....State:.....Zip Code:.....

WRITE:

**SHOPPING BAG/HIT PARADER**  
529 5th AVE., N.Y., N.Y. 10017



# • COMPLETE SONG INDEX •

Baby Hold On .....31  
Ball Of Confusion .....29

Check Out Your Mind .....29  
Cinnamon Girl .....31  
Come Running To Me .....33  
Come To Me .....30

Daughter Of Darkness .....31  
Don't It Make You Wanna  
Go Home .....31

Fire And Rain .....34  
Free The People .....30

Hitchin' A Ride .....32

I Can't Tell The Bottom From  
The Top .....28  
I Shall Be Released .....32  
I Want To Take You Higher .....29  
If You Do Believe In Love .....33  
Into The Mystic .....29  
It's All In The Game .....32

## WORDS TO YOUR FAVORITE HITS

Lay Down .....30  
Let Me Go To Him .....32

My Baby Loves Lovin' .....29

My Way .....34  
My Wife The Dancer .....31

Puppet Man .....33

Soolaimon .....31  
Sugar Sugar .....30

Trying To Make A Fool Of Me .....28

Up Around The Bend .....32

Vehicle .....33

What Am I Gonna Do .....30  
What Is Truth .....34  
Who's Gonna Take The Blame .....30  
Wonder Of You, The .....28

### • TRYING TO MAKE A FOOL OF ME

(As recorded by the Delfonics/  
Philly Groove)  
**THOM BELL**  
**WM. HART**

We've been together for so long  
Listen baby I'm gonna love you right  
or wrong  
Don't fence me out  
Cause I love you so  
And I never want to let you go  
But you keep trying to make a fool of me  
Trying to make a fool of me  
Trying to make a fool of me  
You keep trying, trying, trying  
Trying, trying, trying.

Our love was done before it starts  
Listen baby you think that you are  
having fun  
Somehow I know, you hurt me so  
Sooner or later gonna let me go  
And you keep trying to make a fool  
of me  
Trying to make a fool of me  
Trying to make a fool of me  
Trying to make a fool of me  
And you keep trying, trying, trying  
Trying, trying, trying.

Somehow I know, you hurt me so  
Sooner or later gonna let me go  
And you keep trying to make a fool  
of me  
Trying to make a fool of me  
Trying to make a fool of me  
Trying to make a fool of me.  
© Copyright 1970 by Nickel Shoe  
Music.

### • THE WONDER OF YOU

(As recorded by Elvis Presley/  
RCA Victor)  
**BAKER KNIGHT**

When no one else can understand me  
When everything I do is wrong  
You give me love and consolation  
You give me hope to carry on  
And you try to show your love for me  
in everything you do  
That's the wonder, the wonder of you.

And when you smile, the world is brighter  
You touch my hand and I'm a king  
Your kiss to me is worth a fortune  
Your love to me is everything  
And you're always there to lend a hand  
in all I try to do  
That's the wonder, the wonder of you.

You'll never know how much I love you  
My love is yours and yours alone  
And it's so wonderful to have you  
To have you for my very own  
Guess I'll never know the reason why you  
love me as you do  
That's the wonder, the wonder of you.

© Copyright 1958, 1964 by Duchess  
Music Corporation. International  
Copyright Secured. All Rights  
Reserved.

### • I CAN'T TELL THE BOTTOM FROM THE TOP

(As recorded by The Hollies/Epic)  
**GUY FLETCHER**  
**DOUG FLETT**

And ev'rytime I get to thinking  
With ev'ry thought of you  
I want to shout aloud  
And then I think about the love I had  
inside me  
And how you brought what's inside out  
So now love's made it to the outside  
I want to tell the world of ev'rything I've  
found  
Somehow your love released a spring  
wound up inside me  
You turned my living upside down.

And I can't tell the bottom from the top  
Am I standing on my head or my heels?  
Is it cloudy, is it bright?  
Is it day or is it night?  
Am I wrong or am I right and is it real?

Tell me where you learned the magic  
The spell you used the day you made  
me fall  
Baby now I know that love is no illusion  
I'm upside down, but ten feet tall.  
(Repeat chorus)

On and on I drifted with the tide  
I didn't know that love could move  
me so  
You filled my life with love and much  
more besides  
And you showed me which way to go.  
(Repeat chorus).  
© Copyright 1970 by Abacus Music  
Limited. All rights administered by  
Anne-Rachel Music Corporation.



# PARADE OF SONG HITS

## ● I WANT TO TAKE YOU HIGHER

(As recorded by Sly & The Family Stone/Epic)

**SYLVESTER STEWART**

Beat is getting stronger  
Music's getting longer too  
Music is a-flashin' me  
I want to, I want to, I want to, I want  
to take you higher  
Baby, baby, baby light my fire  
I want to take you higher.

Beat is nitty gritty  
Sound is in your city too  
Music is a-flashin' me  
I want to, I want to, I want to, I want  
to take you higher  
Baby, baby, baby light my fire  
I want to take you higher.

Beat is there to make you move  
Sound is there to help you groove  
Music is a-flashin' me  
I want to, I want to, I want to, I want  
to take you higher  
Baby, baby, baby light my fire  
I want to take you higher.

©Copyright 1968 by Daly City Music.

## ● CHECK OUT YOUR MIND

(As recorded by the Impressions/

**CURTIS MAYFIELD**

Here's something that you never had  
It slid in on an oily rag  
The price is right up on the tag  
I'll put in a brand new bag  
This thing will let you be yourself  
And won't offend nobody else  
Nothing like you ever saw  
Why don't you check out your mind  
Been with you all the time  
People thinking they've been took  
Just finding out they over looked  
They never found the missing link  
Forgot they got a mind to think.

Why don't you check out your mind  
Been with you all the time  
Check out your mind  
Check out your mind  
Check out your mind.

Trust in me and I in you  
No matter what you see me do  
I'm doing me for all I'm worth  
None do be better on this earth  
Why don't you check out your mind  
Been with you all the time  
Why don't you check out your mind  
Been with you all the time  
Why don't you check out your mind  
Been with you all the time  
Check out your mind  
Check out your mind  
Check out your mind  
Check out your mind  
Check out your mind.

©Copyright 1970 by Curtis Mayfield and Curtom Publishing Co.

## ● INTO THE MYSTIC

(As recorded by Johnny Rivers)

**VAN MORRISON**

We were borne before the wind  
Also younger than the sun  
Ere the bonnie boat was won as we  
sailed into the mystic  
Hark now, hear the sailors cry  
Smell the sea and feel the sky  
Let your soul and spirit fly into the mystic  
And when that foghorn blows

I will be coming home  
And when that foghorn blows

I want to hear it  
I don't have to fear it  
I want to rock your gypsy soul  
Just like way back in the days of old  
And together we will float into the mystic.

©Copyright 1970 by WB Music Corp.  
and Van Jan Music, a division of  
Schwald-Merenstein Personal  
Management, Inc. All Rights Reserved  
Used by permission.

## ● MY BABY LOVES LOVIN'

(As recorded by White Plains/Deram)

**ROGER COOK  
ROGER GREENAWAY**

My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how  
to use it  
My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how  
to use it  
I was lonely once in this great big world  
Just a nowhere man without a girl  
Till that lucky day when she came  
my way  
And she smiled at me as if to say  
Your baby loves love, your baby loves  
lovin'  
She's got what it takes for me  
No more lonely nights waiting for the  
telephone to ring  
No more lonely days my baby's taken  
care of everything  
I'm telling you people  
My baby loves love, your baby loves lovin'  
She's got what it takes and she knows how  
to use it.

My baby loves love, your baby loves lovin'  
She's got what it takes and she knows how  
to use it  
My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how  
to use it  
She's the only one makes me feel so good  
Can't believe my luck so I knock on wood  
All my silent fears seem to fly away  
She looks at me as if to say  
(Repeat chorus)

My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how  
to use it  
My baby loves love, my baby loves lovin'  
She's got what it takes and she knows how  
to use it  
I was lonely once in this great big world  
Just a nowhere man without a girl  
Till that lucky day when she came my way  
And she smiled at me as if to say  
(Repeat chorus).

©Copyright 1969 for the World by  
Cookaway Music Limited, James  
House, 71-75 New Oxford Street,  
London, W.C. 1 England. All rights  
for the United States of America,  
Canada, Mexico, and the Philippines are  
controlled by Maribus Music Inc. 1780  
Broadway, New York, New York 10019

## ● BALL OF CONFUSION (That's What The World Is Today)

(As recorded by the Temptations/  
Gordy)

**NORMAN WHITFIELD  
BARRETT STRONG**

People movin' out, people movin' in  
Why because of the color of their skin  
Run run run but you sho' can't hide  
An eye for an eye a tooth for a tooth  
Vote for me and I'll set you free  
Rap on brother rap on  
Well the only person talkin' 'bout love  
thy brother is the preacher  
And it seems nobody's interested in  
learning but the teacher  
Segregation, determination, demonstration  
integration, aggravation, humiliation,  
obligation to our nation  
Ball of confusion, yeah that's what the  
world is today.

The sale of pills are at an all time high  
Young folks walkin' round with their  
heads in the sky  
Cities a flame in the summer time and  
oh the beat goes on  
Evolution, revolution, gun control, the  
sound of soul  
Shootin' rockets to the moon, kids  
growin' up too soon  
Politicians say more taxes will solve  
everything  
And the band played on, 'round we go,  
where the world's headed nobody knows.

Great googa mooga can't you hear me  
talkin' to you  
Just a ball of confusion oh yeah that's  
what the world is today,  
Fear in the air, tension everywhere  
Unemployment rising fast the Beatles new  
record's a gas  
And the only safe place to live is on an  
Indian reservation  
And the band played on  
Eve of destruction, tax deduction, city  
inspectors, bill collectors mod clothes  
in demand  
Population out of hand suicide too many  
bills  
Hippies movin' to the hills  
People all over the world are shoutin' end  
the war and the band played on  
Ball of confusion that's what the world is  
today

Let me hear you let me hear you let me  
hear you.

©Copyright 1970 by Jobete Music  
Company, Inc.



# PARADE OF SONG HITS

## •COME TO ME

(As recorded by Tommy James & The Shondells/Roulette)

**TOMMY JAMES**

**BOB KING**

I love the way that you touch me  
Come to me my love, come to me  
I can feel the way that you love me  
Run to me woman, come to me  
And now as you lay beside me  
Come to me my love, come to me  
My mind is burning inside me  
Look and see my love, come to me.

It's so easy to love you  
What a beautiful feeling  
I can't help it, I love you  
You made me so easy.

Tonight as we walk together  
Come to me my love, come to me  
Touch the sky and hold it forever  
Come to me my love, come to me.  
(Repeat chorus)

©Copyright 1970 by Big 7 Music Corp.

## •WHO'S GONNA TAKE THE BLAME

(As recorded by Smokey Robinson & The Miracles/Tamla)

**N. ASHFORD**

**V. SIMPSON**

We were just kids playing in the rain  
When you threw a stone and you broke  
window pane

You were so afraid to pay for what you  
done

That I held your hand little one and I  
wouldn't let you run

Then you turned to me with a look of  
shame on your face

And your eyes asked the question ever  
so tenderly

Oh who will take the blame

Who's gonna bear the shame

Right then I knew it would always be  
Put the blame, put it on me.

At the age of twelve you were a finer  
thing

But I felt much older cause I had to  
shoulder the trouble you'd bring

Like the time you pushed Shelly down  
And she cut her knee

With those same big eyes you turned  
and you looked at me

Who will take the blame

Who's gonna bear the shame

Right then I knew it would always be  
Put the blame, put it on me, put it on me,  
put it on me.

Now you're all grown up

And you're getting wild

And that's some surprise cause all along  
you seemed like such a sweet child

And there's nothing but bad news from  
the friends I meet

How you've become a woman of the  
streets

And though you gave me a million and  
one reasons why

But when I analyze it I know I'm really  
hearing lies

Who will take the blame

Who's gonna bear the shame

No doubt about it this time I believe  
Put the blame, put it on me.

©Copyright 1970 by Jobete Music  
Co., Inc.

## •FREE THE PEOPLE

(As recorded by Delaney & Bonnie)

**BARBARA KEITH**

Saw your light from the street  
As I passed by the other day  
I was scared, my knees were weak  
Forgot what I had come to say.

Free the people from the fire  
Pull the boat out of the raging sea  
Tell the devil he's a liar  
Come and save the likes of me.

Saw a man walk on water  
With ev'rybody looking on  
I didn't know I was his daughter  
Till both of us had come and gone  
Now if you see me in the alley  
Looking like I don't belong  
You can put in in your greenest valley  
I'd still be singing the same old song.

©Copyright 1970 by Leo Feist, Inc.

## •LAY DOWN

(Candles In The Rain)

(As recorded by Melanie/Buddah)

**MELANIE SAFKA**

Lay down, lay down lay it all down  
Let your white birds smile at the ones  
who stand and frown

Lay down, lay down, lay it all down  
Let your white birds smile at the ones  
who stand and frown.

We were so close

There was no room

We bled inside each other's wound  
We all had caught the same disease

And we all sang the songs of peace  
(Repeat chorus).

So raise the candles high

Cause if you don't we could stay black  
against the night

Oh raise them higher again

And if you do we could stay dry against  
the rain  
(Repeat chorus).

We were so close

There was no room

We bled inside each other's wound  
We all had caught the same disease

And we all sang the songs of peace.

Some came to sing,

Some came to pray,

Some came to keep the dark away  
So raise the candles high

Cause if you don't we could stay black  
against the sky

Oh oh raise them higher again

And if you do we could stay dry against  
the rain  
(Repeat chorus).

©Copyright 1970 by Kama Rippa Mu-  
sic, Inc. and Melanie Music, Inc., 1650  
Broadway, New York, New York 10019.  
All rights administered by Kama Rippa  
Music, Inc.

## •SUGAR, SUGAR

(As recorded by Wilson Pickett/  
Atlantic)

**JEFF BARRY**

**ANDY KIM**

Sugar, ah, honey, honey  
You are my candy girl  
And you've got me wanting you  
Honey, ah, sugar, sugar  
You are my candy girl  
And you've got me wanting you.

I just can't believe the loveliness of  
loving you

(I just can't believe it's true)

I just can't believe the one to love  
this feeling to

(I just can't believe it's true).

(Repeat chorus)

When I kissed you, girl, I knew how  
sweet a kiss could be

(I know how sweet a kiss can be)

Like the summer sunshine, pour your  
sweetness over me

(Pour your sweetness over me)

(Repeat chorus)

©Copyright 1969 by Don Kirshner  
Music, Inc. International copyright  
secured. All rights reserved.

## •WHAT AM I GONNA DO

(As recorded by Smith/Dunhill)

**CAROLE KING**

**TONY STERN**

Sittin' here and thinkin' about you so  
far away

Wondering what you're thinkin' and  
wondering what you'd say

If you were sittin' here beside me, here  
along side me

It used to be so good with you, wasn't it  
a holiday

Baby I think I'm dyin'

What am I gonna do baby

What am I gonna do

I love you so much

What am I gonna do baby

What am I gonna do.

Here along side me

You know it wouldn't hurt so bad

If I only knew the score

Sittin' around and waitin'

I just can't take it anymore

What am I gonna do.

But you left me here alone

And you said it all takes time

I should keep the place together

Keep everything in line

Until you'd come back for me

Baby I think I'm dyin'

(Repeat chorus).

I just can't seem to keep things in their  
places anymore

I'm livin' but it isn't like it was before  
When you were sittin' here beside me

Here along side me.

(Repeat chorus).

©Copyright 1969 by Screen Gems-  
Columbia Music, Inc. New York.



# PARADE OF SONG HITS

## •DON'T IT MAKE YOU WANT TO GO HOME

(As recorded by Brook Benton/

**JOE SOUTH**

Don't it make you want to go home now  
Don't it make you want to go home  
All God's children get weary when they  
room  
Don't it make you want to go home now  
Don't it make you want to go home.

Oh the whippertail roosts on the telephone  
pole  
And the Georgia sun goes down  
And it's been a long time but I'm glad  
to say that  
I'm going back down to my hometown  
Going down to the greyhound station  
Gonna buy me a one-way fare  
Good Lord's willing and the creek don't  
rise  
By tomorrow I'll be right there  
(Repeat chorus).

But there's a six-lane highway down by  
the creek  
Where I went skinny-dippin' as a child  
And the drive-in show where the meadow  
used to grow  
And the strawberries used to grow wild  
There's a drag strip down by the  
river side  
Where my cows used to graze  
Now the grass don't grow and the  
river don't flow  
Like it did in my childhood days.  
(Repeat chorus).

©Copyright 1969 by Lowery Music Co.

## •SOOLAIMON

(As recorded by Neil Diamond)  
**NEIL DIAMOND**

Come she, come say  
Ride on the night  
Sun become day  
Day shall provide  
Soo, Soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon.

God of my want, want, want  
Lord of my need, need, need  
Leading me on, on, on  
On to the woman  
She danced for the sun  
God of my day, day, day  
Lord of my night, night, night  
Seek for the way, way, way  
Taking me home  
She callin'  
Bring home my name  
On the wings of a flea  
Wind in the plain  
Dance once for me.

© Copyright 1970 by Prophet Music Incorporated.

## •DAUGHTER OF DARKNESS

(As recorded by Tom Jones/Parrot)  
**LES REED**  
**GEOFF STEPHENS**

Woman I can remember a woman  
Warm were her kisses and tender was she  
Lying there in my arms  
Why, why did you deceive me so  
What devil inside made you go  
When I needed you most of all  
Daughter of darkness  
Stay out of my life, my life  
You took my heart, you broke it apart  
Daughter of darkness  
Daughter of darkness please leave me  
alone forever  
Daughter of darkness gone is the love  
that we shared together.

Heaven, we had our own kind of heaven  
Sharing together the magic of love in a  
world of our own  
Then oh so suddenly you were gone  
The love I depended upon  
disappeared when you went away  
Daughter of darkness stay out of my life,  
my life  
You took my heart, you broke it apart  
Oh daughter of darkness  
Daughter of darkness leave me alone  
forever  
Daughter of darkness gone is the love  
that we shared together  
Daughter of darkness stay out of my life,  
my life  
You took my heart, you broke it apart  
Oh daughter of darkness.

©Copyright 1970 by Hush-a-bye S.A.,  
Freibourg, Switzerland. Licensed for  
sale in the U.S.A. to Felsted Music,  
Corp., 539 W. 25th St., New York. In-  
ternational Copyright Secured. All  
Rights Reserved.

## •CINNAMON GIRL

(As recorded by the Gentrys/Sun)  
**NEIL YOUNG**

I'm gonna live with the cinnamon girl  
I can be happy the rest of my life with  
the cinnamon girl  
A dreamer of pictures I run in the night  
You see us together chasing the moon-  
light my cinnamon girl.

Tinsel and saxes the place of beau  
The drummer relaxes and waits between  
shows for the cinnamon girl  
A dreamer of pictures I run in the  
night  
You see us together chasing the moon-  
light my cinnamon girl.

The boss sent me money  
Now we're gonna make it somehow  
I need another chance  
You see your baby loves to dance yeah  
yeah yeah.

© Copyright 1969 by Cotillion Music,  
Inc. and Broken Arrow Music.

## •MY WIFE THE DANCER

**E. MASCARI**  
**E. WENZLAFF**

I met a girl who told me she's a dancer  
A prettier girl I've never seen before  
I went to the theatre to see her  
What a shock when I opened up the door  
She danced the bump, bump, bumpity  
bump  
The audience was going wild  
She looked at me and threw me a kiss  
As I came stumbling down the aisle with  
every bump, bump, bumpity bump  
My heart started bumpin' too  
Now every night you'll see me in the  
front row seat  
Cheerin' with the rest of them and  
stompin' my feet  
I knew I met a girl to make my life  
complete  
With her bump bump bumpity bump.

I took her home to meet ma and pa  
They said she was the girl for me  
They wished us both a happy life  
And that's when I made this gal my wife  
Now I get home each night about five  
She's got that radio on  
She starts movin' all around the kitchen  
floor  
The neighbors peekin' in are screamin'  
more, more, more  
They asked if I sold tickets at my front  
door  
To watch her dance, dance, dance  
the bumpity bump, bump, bump, bump.  
©Copyright 1970 by Bob-Cor Music Inc.

## •BABY HOLD ON

(As recorded by Grass Roots/Dunhill)  
**DAN WALSH**  
**HARVEY PRICE**

You're such a natural woman  
But you're so far away baby  
Your love is driving me crazy coming  
home  
I know you can't live without love  
I know you're feeling so lonely  
Save all your sweet loving for me  
I'm coming home.

Save all your sweet loving for me  
I'm coming home, I'm coming home  
You gotta hold on babe I'm coming home  
So baby hold on don't throw your love  
away  
Cause I'm coming home so baby hold  
on baby hold on  
I'm coming home, I'm coming home.

You're such a natural woman  
You know my feelings about you  
You know I can't live without you  
I'm coming home  
I'm sorry I ever left you  
I thought this free life was better  
I know you can't wait forever  
But baby hold on  
I know you can't wait forever so  
baby hold on  
Cause I'm coming home  
You gotta hold on baby I'm coming home  
So baby hold on, don't throw your love  
away  
Cause I'm coming home so baby hold  
on, baby hold on.

©Copyright 1970 by Trousdale Music  
Publishers, Inc.



# PARADE OF SONG HITS

## ● IT'S ALL IN THE GAME

(As recorded by the Four Tops/  
Motown)  
**GENERAL CHARLES G. DAWES**  
**CARL SIGMAN**  
Many a tear has to fall  
But it's all in the game  
All in the wonderful game that we  
know as love  
You have words with him  
And your future's looking dim

But these things your hearts can rise  
above  
Once in a while he won't call  
But it's all in the game  
Soon he'll be there at your side with  
a sweet bouquet  
And he'll kiss your lips and caress  
your waiting fingertips  
And your hearts will fly away.

© Copyright MCMLI by Remick Music  
Corporation. All Rights Reserved. Used  
by permission of Warner Bros. Music.

## ● I SHALL BE RELEASED

**BOB DYLAN**

They say everything can be replaced  
Yet every distance is not near  
So I remember every face  
Of every man who put me here  
I see my light come shinin'  
From the west unto the east  
Anyday now, anyway now  
I shall be released.

They say ev'ry man needs protection  
They say ev'ry man must fall  
Yet I swear I see my reflection  
Some place so high above this wall  
I see my light come shinin'  
From the west unto the east  
Anyday now, anyway now  
I shall be released.

Standing next to me in this lonely crowd  
Is a man who swears he's not to blame  
All day long I hear his voice shoutin'  
out so loud  
Crying out that he was framed  
I see my light come shinin'  
From the west unto the east  
Anyday now, anyway now  
I shall be released.

© Copyright 1967 by Dwarf Music.

## ● UP AROUND THE BEND

(As recorded by Creedence Clearwater  
Revival/Fantasy)

**JOHN FOGERTY**

There's a place up ahead and I'm goin'  
Just as fast as my feet can fly  
Come away, come away if you're goin'  
Leave the sinkin' ship behind

Come on the risin' wind  
We're goin' up around the bend  
Bring a song and a smile for the banjo  
Better get while the getting's good  
Hitch a ride till the end of the highway

Where the neon turns to wood  
(Repeat chorus).

You can ponder perpetual motion  
Fix your mind on a crystal day  
Always time for good conversation  
There's an ear for what you say  
(Repeat chorus).

Catch a ride till the end of the highway  
And we'll meet by the big red tree  
There's a place up ahead and I'm goin'  
Come along, come along with me  
(Repeat chorus).

© Copyright 1970 by Jondora Music Co.

## ● LET ME GO TO HIM

(As recorded by Dionne Warwick/  
Scepter)

**HAL DAVID**  
**BURT BACHARACH**

He needs me more than you do  
And I know that he loves me  
You never have  
To you I am only a play thing  
Just a toy that you found  
You just keep around  
Let me go to him  
Let me be the woman I can be  
If you set me free  
Let me go to him  
I can't live without his love  
So I'm beggin' you to let me go to him  
Let me go to him.

Face the truth  
You just don't care  
When I try to work things out  
You're never there  
And lately we're never together  
Half the time you don't call  
That's no life at all  
(Repeat chorus).

© Copyright 1969 by Blue Seas Music,  
Inc. & Jac Music Co., Inc.

## ● HITCHIN' A RIDE

(As recorded by Vanity Fare/Page One)  
**PETER CALLANDER**  
**MITCH MURRAY**

A thumb goes up, a car goes by  
It's nearly 1 a.m. and here I am  
Hitchin' a ride, hitchin' a ride  
Gotta get me home by the morning light  
Ride, ride, ride, hitchin' a ride  
Ride, ride, ride, hitchin' a ride.

To ride a train I'm nearly drownin' in the  
pouring rain  
Hitchin' a ride, hitchin' a ride  
Gotta get me home  
I got no fare  
Ride, ride, ride, hitchin' a ride.

I got a long distance call today  
She sounded lonely so I'm on my way  
Hitchin' a ride, hitchin' a ride  
Gotta get me home to be by baby's side  
Ride, ride, ride, hitchin' a ride.

A car goes by, oh won't somebody stop  
And help a guy hitchin' a ride, hitchin' a  
ride  
Been away too long from my baby's side  
Ride, ride, ride, hitchin' a ride  
A thumb goes up  
Ride, ride, ride, hitchin' a ride.

© Copyright 1969 by Intune Ltd., Lon-  
don, England. Sole selling agent for  
U.S.A. and Canada, Intune, Inc., 666 5th  
Ave., New York. International Copy-  
right Secured. All Rights Reserved In-  
cluding the Right of Public Performance  
for Profit. MADE IN U.S.A.



# PARADE OF SONG HITS

## •IF YOU DO BELIEVE IN LOVE

(As recorded by The Tee Set/Colossus)

HANS van EIJK  
PETER TETTEROO

Whatever the world may say  
Nothin' can change the love that I give  
you anytime of the day  
But if you do believe in love

If you do believe in everything  
If you do believe in love  
If you do believe in anything  
If you do believe  
If you do believe in love.

When you walk the streets on rainy after-  
noons  
Carryin' your soul with hate and love  
Not believing anymore the promises of  
life  
Raise your mind into a space

Where no one ever finds the promises of  
life  
Whatever the world may say

Nothing can change the love that I give  
you anytime of the day  
(Repeat chorus).

Lonely hours of the night crawlin' by  
While you are waitin' for the morning  
dawn  
They seem to slip away  
And no one is in touch  
There's always someone by your side

Who wants to care as much  
Who wants to care as much  
Whatever the world may say  
Nothin' can change the love that I give  
you anytime of the day.

Keep it in, keep it in yea  
Let it out there today  
Do it the way like you loved me yesterday  
But if you do believe in love

If you do believe in everything  
If you do believe in love  
If you do believe in anything  
If you do believe in  
You do believe in love.

© Copyright 1969 by Veronica Music  
Editions CV Hilversum Holland. All  
rights for the U.S.A. and Canada assign-  
ed 1970 to Legacy Music, Inc.

## •COME RUNNING (Come Running To Me)

(As recorded by Van Morrison/Warner  
Bros.)

VAN MORRISON

By the side of the track where the  
train goes by  
The wind and rain will catch you  
You will sigh  
Deep in your heart  
You'll come runnin' to me, um  
You'll come runnin' to me  
Yeah, yeah.

Well, ya watch the train go around  
the bend  
Play in dust and dream that it will  
never end  
Deep in your heart you'll come running  
to me yeah, yeah  
You'll come runnin' to me, all right.

Say, hey!  
Come runnin' to me  
Oh, come runnin' to me  
Hey, yeah, come runnin' to me.

Hey! come runnin' to me  
Oh, come runnin' to me  
Hey, yeah, come runnin' to me  
With your hound dog by your side  
And your arms stretched out opened  
wide  
I wanna keep you satisfied in the  
morning sun by my side  
Come on, come on, run, all right.

Well ya kick the sand up with  
your heels  
You think to yourself how good it  
feels  
Farewell to walking shoes  
You'll come runnin' to me  
Yeah, yeah.  
You'll come runnin' to me, all right.

Say, hey!  
Come runnin' to me  
Oh, come runnin' to me  
Hey yeah, come runnin' to me.

Hey! come runnin' to me  
Oh, come runnin' to me  
Hey, yeah, come runnin' to me.

Hey! come runnin' to me  
Oh, come runnin' to me  
Hey yeah, come runnin' to me  
You got the rainbow if you come  
runnin' to me.

© Copyright 1969 by Van-Jan Music,  
a division of Schwaib-Merenstein  
Personal Management, Inc. and W-7  
Music Corp. All Rights Reserved.  
Used by permission of Warner Bros.  
Music.

## •PUPPET MAN

(As recorded by the 5th Dimension/Bell)  
NEIL SEDAKA  
HOWARD GREENFIELD

Baby, baby you know it's true  
I'm a puppet just for you  
I'll do anything you say  
I won't have it any other way  
Take my heart and take my soul  
Giving you complete control  
If you wanna see me do my thing  
Pull my string, pull my string  
Puppet man, puppet man.

Baby, baby I'm your sweet pet  
Just your personal marionette  
Wind me up and let me go  
Don't you know I'm a one-man show  
Raise your finger and I'll perform  
I'll cracker Jack till the crack of dawn  
If you wanna see me do my thing  
Pull my string  
Puppet man, puppet man.

Baby, baby I'm more than you need  
Satisfaction guaranteed  
Any time you feel uptight  
I'm at your service morning, noon and  
night  
Do what you want me to  
I'm a puppet just for you  
If you wanna see me do my thing  
Pull my string  
Puppet man, puppet man.

© Copyright 1970 by Screen Gems-  
Columbia Music, Inc., N. Y.

## •VEHICLE

(As recorded by The Ides Of March/  
Warner Bros.)

JIM PETERIK

Hey, well, I'm the friendly stranger  
in the black sedan  
Won't you hop inside my car  
I got pictures, got candy, I'm a  
lovable man  
And I can take you to the nearest star  
I'm your vehicle baby, I'll take you  
anywhere you want to go  
I'm your vehicle woman, by now I'm sure  
you know  
That I love you, I need you, got to have  
you  
Great God in heaven you know I love you.

Well, if you want to be a movie-star  
I can take you to Hollywood  
But if you want to stay just like you are  
You know I think you really should  
I'm your vehicle, baby, I'll take you  
anywhere you want to go  
I'm your vehicle, woman, by now I'm  
sure you know  
That I love you, I need you, I want you,  
got to have you child  
Great God in heaven, you know I love  
you.  
You know I love you, need you, I want  
you,  
Got to have you child  
Great God in heaven you know I love  
you.

© Copyright 1970 by Ides Music. Warner  
Tamerlane Publishing Corp., Sole  
selling Agent for the United States and  
Canada. International copyright  
secured. All rights reserved.



# PARADE OF SONG HITS

## • FIRE AND RAIN

(As recorded by R.B. Greaves/Atco)  
JAMES TAYLOR

Just yesterday morning they let me know  
you were gone  
Susan and the plans they made put an  
end to you  
I walked out this morning and I wrote  
down this song  
I just couldn't remember who to send it to  
Cause I've seen fire and I've seen rain  
I've seen sunny days that I thought would  
never end  
I've seen lonely times when I could not  
find a friend  
But I always thought that I'd see you  
again

Won't you look down upon me Jesus  
You gotta help me make a stand  
You just gotta see me through another day  
My body is aching and my time is up  
again  
I won't make it any other way  
Cause I've seen fire and I've seen rain

I've seen sunny days that I thought would  
never end  
I've seen lonely times when I could not  
find a friend  
But I always thought that I'd see you  
again.

I've been working my mind through an  
easy time  
My back turned towards the sun  
Lord knows when the cold wind blows  
it'll turn your head around  
Well all the times on the telephone lines  
To talk about the times to come  
Sweet dreams and flying machines  
And pieces on the ground  
I've seen fire and I've seen rain  
I've seen sunny days that I thought would  
never end  
I've seen lonely times when I could not  
find a friend  
But I always thought that I'd see you  
baby.

©Copyright 1969 by Blackwood Music,  
Inc. and Country Road Music, Inc.

## • MY WAY

(As recorded by Brook Benton/Cotillion)

PAUL ANKA

J. REVAUX

C. FRANCOIS

And now the end is near  
And so I face the final curtain  
My friend I'll say it clear  
I'll state my case of which I'm certain  
I've lived a life that's full  
I traveled each and every highway  
And more, much more than this  
I did it my way.

Regrets, I've had a few  
But then again, too few to mention  
I did what I had to do  
And saw it thru without exemption  
I planned each chartered course  
Each careful step along the by-way  
And more, much more than this  
I did it my way.

## • WHAT IS TRUTH

(As recorded by Johnny Cash/Columbia)

JOHNNY CASH

The old man turned off the radio  
Said, "Where did all of the old songs go  
Kids sure play funny music these days  
They play it in the strangest ways."  
Said, "It looks to me like they've all  
gone wild  
It was peaceful back when I was a child"

Well, man, could it be that the girls  
and boys  
Are trying to be heard above your noise?  
And the lonely voice of youth cries  
"What is truth?"

A little boy of three sittin' on the floor  
Looks up and says, "Daddy, what is  
war?"  
"Son, that's when people fight and die"  
The little boy of three says "Daddy,  
why?"

A young man of seventeen in Sunday  
school  
Being taught the golden rule  
And by the time another year has gone  
around  
It may be his turn to lay his life down

Can you blame the voice of youth for  
asking  
"What is truth?"

A young man sittin' on the witness stand  
The man with the book says "Raise  
your hand"  
"Repeat after me, I solemnly swear"  
The man looked down at his long hair  
And although the young man solemnly  
swore  
Nobody seems to hear anymore  
And it didn't really matter if the truth  
was there  
It was the cut of his clothes and the  
length of his hair  
And the lonely voice of youth cries  
"What is truth?"

The young girl dancing to the latest beat  
Has found new ways to move her feet  
The young man speaking in the city  
square  
Is trying to tell somebody that he cares  
Yeah, the ones that you're calling wild  
Are going to be the leaders in a little  
while  
This old world's wakin' to a new born  
day  
And I solemnly swear that it'll be their  
way  
You better help the voice of youth find  
"What is truth?"

©Copyright 1969 by House of Cash.

Yes, there were times I'm sure you knew  
When I bit off more than I could chew  
But thru it all when there was doubt  
I ate it up, and spit it out  
I faced it all and I stood tall  
And did it my way.

I've loved, I've laughed and cried  
I've had my fill, my share of losing  
And now, as tears subside  
I find it all so amusing  
To think I did all that, and may I say  
"Not in a shy way"  
Oh, no, oh no, not me  
I did it my way.

For what is a man, what has he got if  
not himself  
Then he has not to say the things he  
truly feels  
And not the words of one who kneels  
The record shows I took the blows and  
did it my way.

© Copyright 1967 by Societe des nouvelles  
editions Eddie Barclay, Paris,  
France. Copyright © 1969 for the U.S.  
and Canada by Spanka Music Corp. and  
Don C. Publications, Inc. International  
Copyright Secured. All Rights Reserved.

## CORRECTION

The copyright notice for the song, "Daughter  
Of Darkness", which appeared in Hit  
Parader, September, 1970, issue, was in-  
correct. The correct copyright line should  
read: © Copyright 1970 by Hush-a-bye  
S.A., Freiburg, Switzerland. Licensed for  
sale in the U.S.A. to Felsted Music Corp.,  
539 W. 25th St., New York, New York.  
International Copyright Secured. All  
Rights Reserved."



# NEW SCENES

## LOSING SOME HAIR

It's one thing getting the chance to star in a new musical, but for twenty year old Maurice Gibb, Lulu's husband, it meant getting a hair cut and watching his beard disappear.

When he got the news, Maurice decided that if anyone was going to shave off the beard, a painful operation at the best of time, it would be his wife. The 'operation' took place at their Hampstead home in England.

Maurice said, "Lulu is as much attached to my beard as I am, so it is a loss for both of us."

Maurice is to play champion jockey Bernard Dillon in a new musical about Marie Lloyd in London. Called "Sing A Rude Song", Maurice will be making his stage debut as an actor in the play, "I didn't want to go to a barber's shop so I asked Lu to volunteer for the job." Maurice will be allowed to keep his sideburns. □ Pop Wire London.



## "MAD DOGS AND ENGLISHMEN COME OUT IN THE SUN TO PLAY"

Well, by now it should be old news—but we have a new group on the lot—and it's called simply:

### JOE COCKER—MAD DOGS AND ENGLISHMEN

And it is a super group!

Now you may ask where has the Grease Band gone to?

Well, in an amiable way, they have joined A & M's Spooky Tooth rock group—and that trip is going to be a good one

too.

But back to the immediate.

Joe has surrounded himself with a bunch of heavy friends—playing a variety of instruments including brass, woodwinds, and even a vocal choir. And they are friends of Delaney & Bonnie, Leon Russell, and Joe's producer, Denny Cordell.

Their line-up is as follows:

Joe Cocker - vocals  
Leon Russell - guitar & piano  
Chris Stainton - piano & bass

Carl Radle - bass  
Jim Gordon - drums  
Jim Keltner - drums  
Chuck Blackwell - percussion  
Sandy Konakoff - percussion  
Horns  
Jim Price - trumpets  
Bobby Keyes - tenor sax  
Choir  
Claudia (of the Ikettes)  
Rita Coolidge  
Don Preston  
Dan Moore □





## MIGHTY BABY

How long does a band have to stay together to make it?

It took Creedence Clearwater Revival and The Band just about ten years each. The Who have been together for seven.

Hot on their heels for the British Longevity Award is Mighty Baby termed by one British rock critic "A supergroup without press cuttings".

It's taken five years to deliver this Mighty Baby. In 1964, drummer Roger Powell, bassist Ace Evans and rhythm guitarist Bam King were The Boys, play-

ing crude r&b and Anglicized Motown. Heralded by Melody Maker as the most promising group of 1966, they underwent a name change and became The Action. Record producer George Martin, the Beatles' studio Svengali, tried to capture their sound on record but never was successful. Lead guitarist Pete Watson was replaced by Martin Stone, an original member of Savoy Brown and singer-flutist Ian Whiteman took over from Reggie King completing the alignment of Mighty Baby for the past three years.

Then their road manager John Curd earned a good amount of money renting vans to other rock groups, enough to start his own record company, Head Records. He signed the band and gave them their new name. Since then, Mighty Baby has played to increasingly larger audiences in Britain and will soon make their first American tour.

One reason the group was able to stick together through adversity is their shared faith in the Russian philosopher, Gurdjieff. Says Roger, "Although there's no direct philosophical influence in our music, because we've all been interested in and studied Buddhism and Gurdjieff we can exchange musical ideas almost by telepathy."

The highest compliment ever paid the group was Mark Williams' recent review, "This is the best progressive pop record available today." □

## ABOUT MOOGIE WOOGIE

They said it couldn't be done — and they were right for a while.

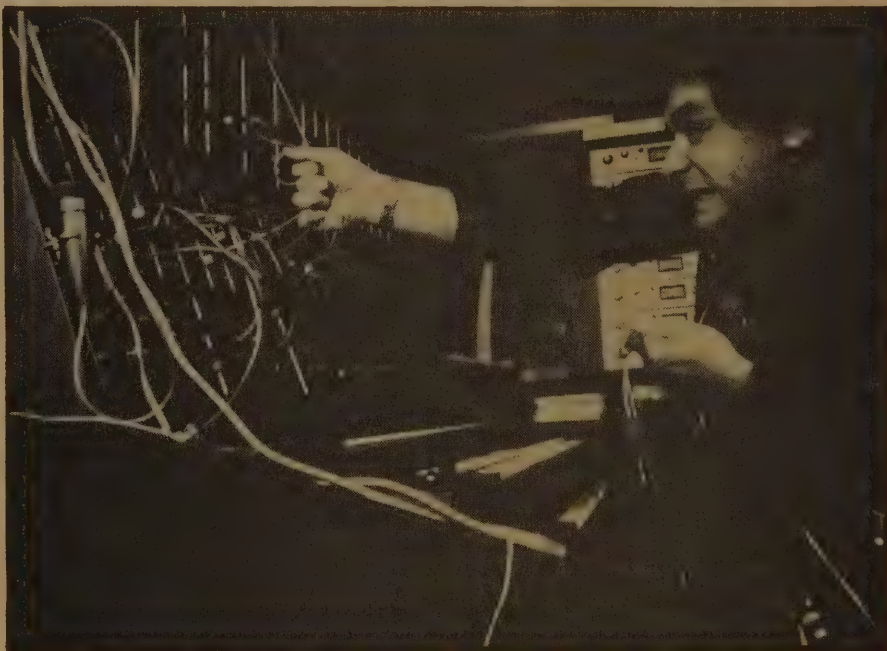
Various musicians experimented with combining science (in the form of the Moog synthesizer) and soul music with poor results.

Then Norman Dayron became involved.

Dayron, a teacher of philosophy for eight years at the University of Chicago and intimate of Mike Bloomfield, began producing albums of Chicago's legendary blues artists some seven years ago. Magic Sam, Shakey Jake and others were the first people he recorded. Always interested in technological advances, Dayron began to experiment with the Moog several years ago and became fascinated with the possibilities of merging it with soul music.

The result is *Moogie Woogie*.

Discovering that every other Moog record had had the drum track overdubbed, Dayron realized that no soul feeling was possible under the circumstances. So he and some other technical geniuses worked out a system to feed a drum track directly into the Moog and that accounts for the "human" feeling of the drummer. Aficionados of the guitar will quickly note that the guitarist listed as Fast Fingers Finklestein is one of rock's leading musicians. His style is so distinctive that even



the Moog can't disguise it.

When Marshall Chess, President of Chess Records, first proposed doing a soul album to Dayron, the original idea was to do contemporary music; however, Dayron suggested that boogie woogie was more in keeping with the machine's capabilities and that was that. In the album there are touches of Ray Charles,

B.B. King and other musicians associated with the blues, yet all are done in a very exciting way. Not limited to dryness, Dayron has even used the Moog for humorous purposes in imitating a pig-squeal, tail and all.

No one can tell what's next for the Moog, but Norman Dayron will think of something interesting. □



# SLADE



DON

DAVE

JIMMY

NODDY

## CAN THERE BE MUSIC WITHOUT HAIR

The skinhead movement has spawned its first rock group, Slade. Four young men, all under 21, with cropped hair, blue jeans and suspenders, and huge construction boots, have been playing to raving British audiences composed mostly of other skinheads.

The skinhead movement began as a reaction to the belief that not only is long hair no longer a sign of freedom since it's so damn acceptable today, but that long hair is a real drag. Its antecedents are rooted in the mod-rocker split during the early 60's, but probably could be traced by an industrious researcher to the Cavaliers and Roundheads during Cromwell's reign.

The music of the skinheads is ragge music, a blend between West Indian Calypso and Ska music. Most skinheads are into other forms of music including hard rock. They find nothing wrong with Beatle music, except that for many it is the music of their parents generation.

The skinheads are young - mostly between 12 and 21. As with any other movement, Webster's Dictionary offers no guidelines. "Argo" means "groovy", "heavy" means "bover", goodlooking shoes are "Royals" etc,

Slade did not emerge from the forehead of Zeus full grown. The group has been playing together for three years, playing dates around their home, Wolverhampton, England. In a way, they were conforming by cutting their hair, since most of their friends already had. Their music, unlike Samsons strength, has not suffered. They have run into problems they never expected - one college date was cancelled because of their short hair; more recently they were thrown out of the Cavendish Hotel in London because of their attire. The cycle never ends.

The four man group consists of Noddy Holder who sings, plays guitars, and composes, Jim Lea, who plays bass, violin and guitar. Dave Hill on lead guitar, mandolin and piano, and Don Powell, drums.

Their first album is enclosed, entitled "AMBROSE SLADE". Along with their hair they have dropped Ambrose. They are more than a spokesman for a new movement. They are musicians. Chas Chandler is their manager. He used to play with the Animals. The last group he brought over to the United States was the Jimi Hendrix experience. Give a listen. Enough said. □

## 「HIGH SCHOOL」 AT HOME IN SPARE TIME

Low monthly payments include standard text books and instruction. Credit for subjects already completed. Progress as rapidly as your time and abilities permit. DIPLOMA AWARDED

SEND FOR BROCHURE—TELLS YOU HOW  
Founded 1897



AMERICAN SCHOOL, Dept. H781

Drexel at 58th, Chicago, Ill. 60637

Please send FREE Brochure

name \_\_\_\_\_ age \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

Approved for Veteran Training  
Accredited Member NATIONAL HOME STUDY COUNCIL

## REWARD

Is what you get when you read our informative, factual booklet on records, songs, publishing, recording. Write for FREE information.

MUSIC WORLD, Box 103, Sharon, Mass. 02067

## OLDIES

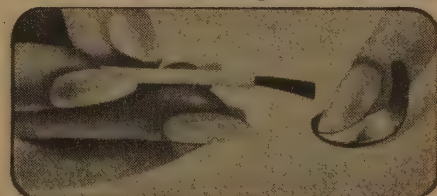
Rock n' Roll-Country & Western-Soul-R&B-Popular  
Having trouble finding the old 45 RPM Records? Try  
OLDIES UNLIMITED. We specialize in the "Hard-To-Find" Records from the 1940's to 1960's. Send 25c  
in coin for catalog to:

OLDIES UNLIMITED

P. O. Box 389 Dp. 100 Flushing, N.Y. 11352

## LONGER NAILS —IN MINUTES!

Like Movie Stars with amazing LONG NAIL BUILDER



**NEW! "STA-LONG" Nail Formula Builds Long Glamorous Nails To Any Length Desired.**

No longer hide your hands because of unsightly fingertips. New LONG NAIL builder transforms short, broken, split, or bitten nails into long, hard and glamorous nails. Not a paste on that may fall off, but a nail builder used like a polish to repair and build up your own nails in minutes. Looks as real as it feels. Carry on with your everyday chores without fear of splitting or peeling. Will stay on until your own nails grow out.

**SEND NO MONEY! Free 10 Day Trial!**

Pay Postman on delivery \$1.98 plus postage for a complete STA-LONG NAIL KIT, or send only \$1.98 with order and we pay postage. 2 Kits \$3.50, 3 Kits \$5.00. MONEY BACK GUARANTEE.

### FREE 10 DAY TRIAL COUPON!

CONOVER HOUSE DEPT. N185  
Box 773, Church St., N.Y.C. 10008

Rush my "STA-LONG" NAIL KIT at once. I will pay postman on delivery only \$1.98 plus postage. I must be delighted with my new long nails or I can return kit after 10 day trial for a full refund.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

☐ Check if you wish to save postage. Enclose \$1.98 with coupon. ☐ 2 Kits \$3.50 ☐ 3 Kits \$5.00



# DELANEY AND BONNIE

A lot of people think that Delaney and Bonnie started a trend where musicians sit in with each other on recording sessions and in concert. Not true — say Delaney and Bonnie, it's been going on in the South for years. But if they didn't start it, they certainly helped to bring it to everyone's attention. The two of them are on Joe Cocker's albums, and on Leon Russell's album, and Leon is on theirs. They are all on Dave Mason's solo lp and he played guitar with them for a year. Delaney produced Eric Clapton's new album, and Eric went on tour with them in England and Europe. George Harrison and Billy Preston also went on the tour, and when they all got back to London, Delaney and Bonnie sang on several of the tracks on Billy's album that George produces. And it all goes on from there. Whether or not you want to think of it as a trend, it's all part of the Southern style of making music, warm and friendly and just one big happy family.



*And  
Friends  
In  
Miami*





*Just about a year ago Delaney and Bonnie and Friends were one of Hit Parader's New Stars on the Horizon. Since that time they have proved themselves to be highly accomplished musicians with the release of several best-selling albums, as well as tours in this country and abroad that were overwhelming successes. This is how they looked then.*





*Bobby Whitlock, Bonnie Bramlett, Delaney Bramlett, Ron Tutt, Jerry Scheff.*

I was at the recording session in Miami at Criteria Studios in April where Delaney & Bonnie & Friends were making their first album with producer Jerry Wexler. Wexler is the Vice President of Atlantic Records, Aretha Franklin's producer, and responsible for Atlantic's recording activities first in Muscle Shoals

and now in Miami.

There was nothing but good feeling all that week in Studio B. To watch the admiration and rapport between Wexler and Delaney was fantastic. "They're in love," Bonnie remarked to me. Shirley Wexler, Jerry's wife, said that Delaney had come up to her at the Atlantic sales'

meeting in the spring and said, "I've been waiting for twenty years for your old man to produce me!" Bobby Whitlock was along on organ. Two new musicians had been added, Ron Tutt on drums and Jerry Scheff on bass. They had been with Elvis at the International Hotel in Las Vegas, and joined up with De-

laney when his other musicians left to go on tour with the Joc Cocker-Leon Russell-"monster rock"\*\*\* revue. Together, these two made up a tight rhythm section. Charlie Freeman and Jim Dickinson from the Dixie Flyers, the Atlantic house band, played guitar and piano re-

*(continued on page 48)*



# DELANEY BRAMLETT

Delaney Bramlett came to Miami early - a few days before the recording session started - so he could rap with Jerry Wexler and they could pick out material for the album. The two of them were up until four in the morning nearly every night listening to songs from LaVerne Baker to Willie Mitchell, as well as hearing Aretha Franklin's version of Delaney's "When The Battle Is Over", to be included on Aretha's next album. Then they would start all over again the next day. I think by the time that they finished they had narrowed it down to about fifty selections! There won't ever be any lack of material for a Delaney and Bonnie album.

Delaney was relaxing, he said, having just finished a tour, and I guess that to music men like Delaney and Jerry, staying up until four in the morning listening to records is relaxation!

He spoke with me at length about his music, his songwriting, his new musicians, his relationships with Eric Clapton and George Harrison, and about his early influences.....

DELANEY: I learned to play from this work hand we had .... R.C. Weatherill, and this is how he played....(Plays bottleneck guitar in the style of Bukka White for a few minutes...)

HP: How old were you?

DELANEY: I must have been eleven ..twelve..

HP: How old were you when you first were in a group?

DELANEY: I never was really in a group until I moved to California actually. I had my own group, I put together a band, in California - but it was a terrible group. It was a good group - but we just copied everybody else. Nothing original.

HP: What kind of music did you play?

DELANEY: Whatever was popular at the time. It was just one of those bands that worked night clubs, you know, and did what was expected of them. Did the new songs, whatever happened to be right. At that time it was too early in my life I think...

HP: Who were you into musically? What kind of music did you grow up with?

DELANEY: Gospel music, rhythm... not rhythm and blues but country blues, the people we were talking about before, Fred McDowell, Robert Johnson and all those

people. I was into them when I was a kid.

HP: When did you meet Bonnie?

DELANEY: Three years ago at a bowling alley where we were playing, in a bar...and they had one side a bowling alley and the other was a rock and roll joint. And she was working there with some other group, and I was with the group - I was just telling you about. We met on the last day of the thing...

HP: How long have you been working together?

DELANEY: Well actually working for two years, but we've been together for three years. We've had the group two years. Well, one group - not the one we have now. The one we have now is brand new, we've only had them about a week.

HP: How did you find the musicians you have now?

DELANEY: Well...it was hard. They said it couldn't be done!...I had a job to do in San Francisco which I had already signed a contract for, and the promoters were getting nervous...and I had five days to find musicians to replace all my band. You know, three horn players, drummer, bass and guitar.

HP: Did you replace all of them?

DELANEY: Mmm, yes.

HP: How do you feel about them?

DELANEY: They're fantastic. I didn't replace all of them. I'm sorry,

I don't have a guitar as yet...I play guitar myself now. But the rhythm section is just one of the best I've ever worked with.

HP: Who are they?

DELANEY: Ronnie Tutt - who just finished with Elvis in Vegas - drummer, and Jerry Scheff - bass - who also worked with Elvis....Dynamic duo!...Each one would rather work with the other than anyone else they know. The horn players I found one by one, I flew people from Memphis to L.A....from here, Florida, to L.A. .... all over. I finally found the people I wanted and I liked. I mean they were from the South - but I just didn't know them. They got word - the word got out that I was looking for musicians, so they started coming around.

HP: Do you feel strongly about Southern musicians, do you feel you can work best with them?

DELANEY: Well I can communicate with them. It's not that they have faster fingers or anything, or better minds, it's just that good old story about roots - if you grew up in it, you know what it's about. If you don't grow up in it, then you have to learn it. And when you learn it, it's not really there. You know what I mean? So I can communicate with Southern musicians or somebody that understands that sort of thing.

HP: What do you feel about the British musicians, do you feel that they have that same kind of soul...

DELANEY: Well, soul - to me, anybody that plays good has soul, I mean I know what you mean by soul - there's a certain kind of music that right away you say that's soul...

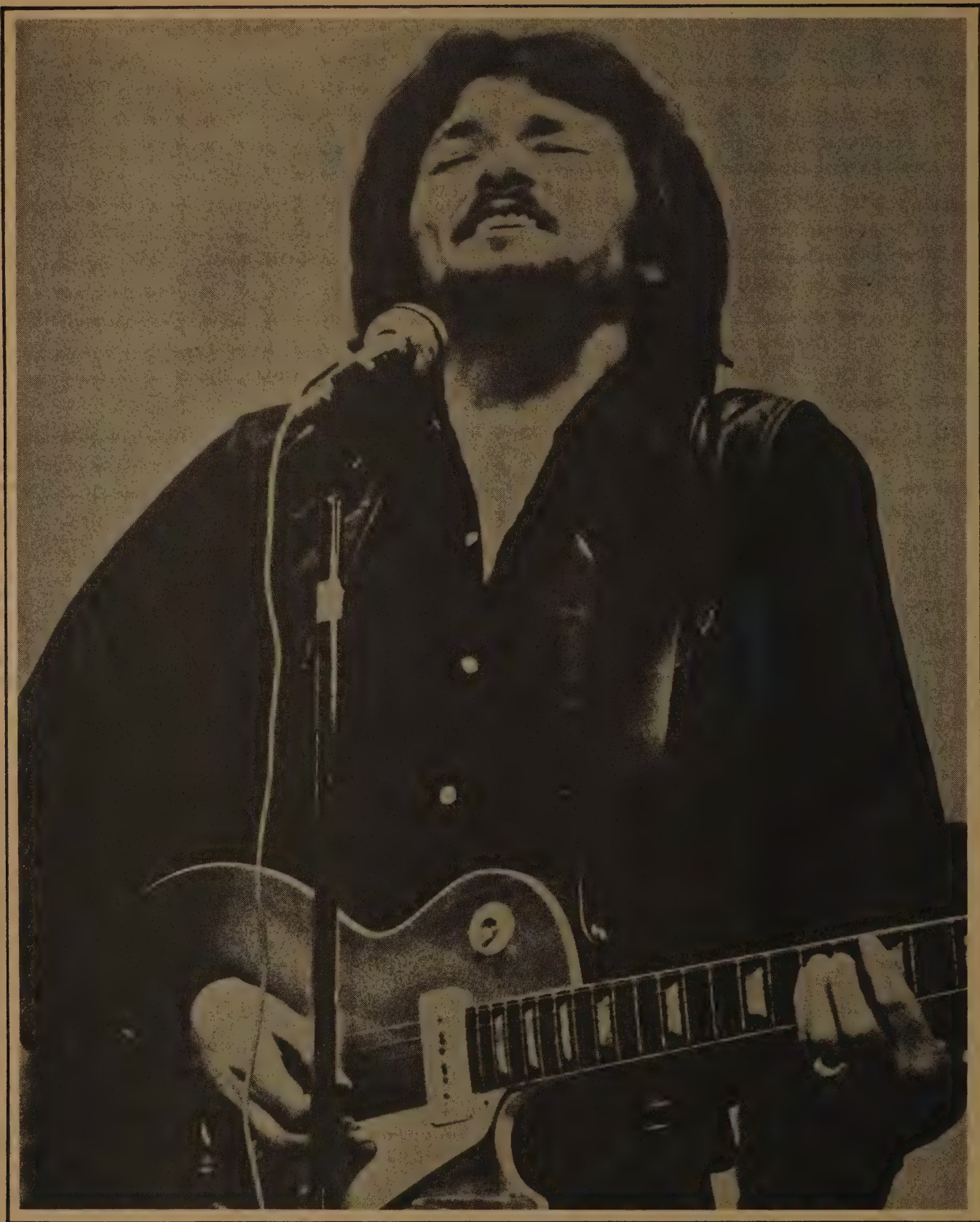
HP: Emotional music...

DELANEY: Emotional...but opera singers have an emotion too. So - I don't know really how to define all that. But English musicians have a thing of their own. It's funny - they first got the reputation of bringing blues to America, and it was here years and years and years ago. But as far as the teenybopper kids are concerned the Beatles brought soul to America. But it's not true, nor Eric Clapton - he learned from people like B.B. King..

HP: Yeah, but they took the time out to really get into those records more than a lot of white kids did here....

DELANEY: Yeah, that's the thing - they don't have good records to listen to on the radio there - they have terrible radio, the worst. And so they have to go out and dig it up, and read it, and find out. They have no other choice - if they're interested in music they have to do that, and I think that's why they did it. I've never found anybody





from England that plays - I mean, they play what I like, I like to hear them play - but to play with them. I could never get into that. Clapton is a different story. He's from England, but he lived inside the blues music all his life, that's all he

cared about, that's all he wants to talk about, it's his whole life. So he went into it deep enough that he can play it. He won't play it like B.B. King, or Albert King, but he plays it his way.

HP: Do you think he'll be involved

with you again, on a tour or something?

DELANEY: I don't know, probably so. It depends on how we both feel at the time. We're good friends mainly, he respects me a lot, and I respect him - it's just a mutual

admiration thing. It just depends on if the time's right - if he's here, I'll ask him if he wants to play, and if he wants to, he'll play. If I'm there, and I want to play, I'll play.

HP: The problem is that the media





heard that he would be with your tour, so they all assumed that he would be a permanent member of the group...

DELANEY: That's the problem with most writers, they always assume without finding out the truth. Hey, you know - all musicians, I've always said, are gypsies. They're all that way, or they wouldn't be musicians in the first place. See, Eric really feels that he hasn't really found himself yet. In other words, he believes that he never really found himself, because he was with the Yardbirds, the Cream - Eric is not a leader, he's a strong person that can hold a group up, but he can't lead it. And then he came with us, and he was very happy, but he still wants to get more into himself. So it depends on what he decides is himself...I don't know what that is either.

HP: Could you tell me about your involvement with the whole Memphis scene, your album that Duck Dunn produced at Stax that he was very proud of - I heard that you weren't pleased with it?...

DELANEY: That's a long story too. Unfortunately - that album got held up so long, it got held up two years before it was released. It was the first album we cut. Before the Elektra album. Martin Luther King was murdered while we were there recording, and of course the whole world was in a trauma, it affected

me, and everybody around us who was working. It was just a big shock. So that put a hold on the thing, and we came home and waited until the time that we thought was right to go back and finish it. We went back to finish it, and there were other problems - some of the songs we recorded they had taken and recorded with other folks...so we spent some time thinking about that. But everybody liked it so much, it was good, they had horns on it that I didn't approve of so I took them off and added lines...but other than that, I'm happy with the album. But, it's two years ago - it sounds like us two years ago.

HP: It's still a great album, "Piece of My Heart" is fantastic. Leon Russell said you recorded that at his house?...

DELANEY: No....Oh, how that came about...when Martin Luther King got killed we flew back, and then two weeks later we did record "Piece Of My Heart" in his house, but we had recorded that "Piece Of My Heart" actually before Janis Joplin cut it. Originally - the original one we cut on the album, was cut right after Irma Franklin did it, remember that?...

HP: Yeah, we were talking about that last night...

DELANEY: Right, well we did that after she did that. And it's really weird, but we've had people say "Well, how come you can't copy

Janis Joplin like that"...but it was cut before Janis Joplin did it...but it doesn't matter, we're not competing.

HP: Who's screaming at the end of that cut...is that Mavis...

DELANEY: That's me.

HP: That's incredible!

DELANEY: Oh the real high one?

HP: Yeah....

DELANEY: Oh, that's Bonnie.

HP: Who's singing background on this album that you're doing now?

DELANEY: The two of us and our organ player, Bobby Whitlock. I think on this album - a couple of the songs I've been listening to, I'll probably want to use the Sweet Inspirations on, cause I really like their...us, plus them, but we usually do it all.

HP: I really think that they're one of the most unrecognized groups around, and they are really fantastic...

DELANEY: Oh, they're fantastic. But alot of that is how business gets...you know, alot of people will say why buy their record when they can hear them on an Aretha album...that's really the way alot of people think, I think. You know - maybe they're not so good, maybe it was Aretha made them sound that way-

I hear these kind of stories...it's not true though, they're great!

HP: Could you tell me a little bit about when you were with the Shindogs?

DELANEY: That was the group I was telling you about before!

HP: Oh really? Because alot of people think that that was a really good group in terms of development..

DELANEY: That was one of the most talented groups -

HP: Who was in it - you and James Burton and..

DELANEY: Joey Cooper .... and Chuck Blackwell who's with Taj Mahal...There was great talent in the group. The only problem was there was so much ego around all of us. I mean I felt that I had more to offer than that, and I was continually uptight. I didn't feel right about it, I felt that I was just doing somebody else's thing. It just got so involved...so out of hand it was ridiculous. I'd write songs that I would think were great, and the other guys would want to do their songs...it just got ridiculous.

HP: You have a good relationship with Bobby (Whitlock) though, he's remained with you. .

*(continued on page 62)*





# BONNIE BRAMILETT

One night Bonnie was sitting around the piano in one of the Criteria studios waiting to record, and she began to sing a gospel song she had recently written, "Father Forgive Them For They Know Not What They Do." Mike Uttley played piano for her and she was unbelievable. She has one of the most soulful voices you can hear today. Yet, she refuses to accept the fact that she and Delaney might be thought of as "superstars"—even in England where they were so overwhelmingly received this past year. "There's only one person who deserves to be called a superstar," she said to me, "and that's... Louis Armstrong!"

The following interview took place in the not-too-garnish Miami Beach Thunderbird Motel, where we were all staying during the recording session. Bonnie had only the mornings to relax, swim, play shuffleboard with Delaney, or romp with their two daughters, Rebecca and Suzanne, and then it was off to the studio every day at around four o'clock. But she was always ready to talk, to relate stories about the musicians she and Delaney knew and had worked with and her feelings about music. Some of those feelings are expressed in the next few pages.



**HP:** When did you start singing?

**BONNIE:** With Delaney?

**HP:** No, before Delaney... were you singing with a group?...

**BONNIE:** No, well, see I never had a group of my own. When we were talking before about all girl groups I wasn't trying to really put women in rock down... I just couldn't lead a group. I don't know how.

**HP:** Do you think it's a business thing — you know, like a head for business or something....

**BONNIE:** Yeah... sometimes you can know an awful lot, but you don't have to let everyone know that you know it. You can get a point across without being the big, dominant, business — I'll run my own band — woman. Cause I get my suggestions across. But I think a woman's got to have a man!

**HP:** What were you doing before you met Delaney?

**BONNIE:** I sang with whatever band was there. What was funny was that I was supposed to be working with his band. When I said I would do the gig I had never met him, didn't know the name of the group

— I just knew it was a five piece group.

**HP:** Where was that?

**BONNIE:** In Carolina Lanes — the Bowling Alley, in Los Angeles. And I just went in there and they wouldn't play for me, they wouldn't play behind me — Delaney said nope! So I just really hated him a lot for that! Cause I had to work with the worst trio in the world — well, if it weren't for the bass player — I would have gone crazy. The Shindogs were on and then we were on, — I didn't meet him until the last night of the gig, I worked there for three weeks and didn't meet him until the last night, we were married seven days later!

**HP:** Did you start working with him then?

**BONNIE:** Well, we didn't start working, we got married and we went home, to see my mom and dad, and then we went to see his mom and dad...

**HP:** Where are you from?

**BONNIE:** St. Louis... well it's really Grant City, Illinois, which is right near St. Louis... Then I got pregnant... and I quit everything



I was doing when I married Delaney, without a second thought. Cause I wasn't doing all that much anyway! So he quit too, he quit the band, he quit everything. Except we just wrote... for a year, and we got Carl, the bass player — Carl Radle, and it was like me and Delaney and Carl for a long time. And then Bobby came. When we were at Stax it was Booker and Duck and all of them playing, it wasn't our band... that's before we had our band together.

**HP:** How did you feel about the Stax album? It took a long time...

**BONNIE:** Well, I wasn't happy about it simply because of that — the way it came out... that was a good album, why didn't they put it out then — why didn't they do something with it then?

**HP:** I love your "Piece Of My Heart" on it.

**BONNIE:** Well I learned from Irma Franklin on that song... a long time ago... five years ago...

**JP:** Who were your musical influences?

**BONNIE:** Well, I listened to Irma Franklin, Aretha Franklin... Aretha I listened to a long time ago... she had "It Won't Be Long"... oh she just killed me, "Operation Heartbreak" — then... and I couldn't understand then why she wasn't big, and I listened to Etta James, LaVerne Baker, Doris Troy... "Just One Look"... she's in England now. I started first with a regular band — a local band, I worked with Little Milton, he was a local band, Albert King — he had a local group...

**HP:** How do you feel about a lot of the rock music around?

**BONNIE:** Well, a lot of people like superclassical music, and progressive music... and psychedelic music, for the life of me I cannot get into. I don't know why — maybe it's too technically complicated or something, but if I can't tap my toe... or get into some kind of groove, I just can't understand it at all.

**HP:** The media is just starting to

get hip to the fact that a lot of white southern musicians are into just as emotional music as the blacks have been...

**BONNIE:** Well, I really think that today you need a road map to tell black blood from white!... A heart with no hurt is hollow, Ray Charles said that, and I'll never forget that as long as I live. It's the best explanation I could think of... you've got to know about what you're singing, you've got to know what the blues are, before you can tell somebody about it and make it and make them feel it. Or get that point across. It's really hard to tell somebody that doesn't know... how it feels to have to live that life. It's hard for people who haven't had to live it to understand, how people have to live that life, how people were made to do it. It's just a big guilt thing — people just wouldn't listen to the blues. It's been here all along, just look at Robert Johnson and all those greats — I mean **Why** are they starting now? I mean that generation, that thought that way — there's nothing you can do about those people, you just have to let them die off, and raise your children in what you feel is the right way. It took a foreign country, it took England — I mean we had the best music in the world, it's been here for years — the same thing, and those people over there, they delved into it.

**HP:** Why do you think they did?

**BONNIE:** Well, like I said a while ago, they don't feel guilty about it, they're living over there in England, they're the ones who shipped the slaves over here to begin with, but see they don't have to live over here and watch the people, and see the hurt, and live with it. So they don't feel guilty about anything. And the people over here felt guilty and put up that wall, and said, well, I don't want to hear it, so they're super prejudiced, and they don't even want to be around black people because they don't want to see the hurt right in front of their faces. What they're doing and what they let happen, they didn't want to see it.

**HP:** How do you feel about the British audiences?

**BONNIE:** Well, I think the people over there are starved for entertainment. And when they hear something good they appreciate it and don't mind letting you know it. They're not too busy being cool.

**HP:** How about the Fillmore East in New York and in San Francisco?

**BONNIE:** I didn't like it in San Francisco at all. They really think they're super cool but they're just so loaded! I mean they couldn't clap their hands if they wanted to! You know, they were just laying out! It's really hard, because I don't like to entertain a bunch of super drink people either...

**HP:** Have you played a lot of local clubs and bars throughout the South?

**BONNIE:** — Yes, I did. The band... no... All of us have individually at one time or another...

**HP:** That's paying your dues...

**BONNIE:** Yeah, that's what they call it! Mostly paying your dues is when you have something happening that really falls through. You think you're really good, and you've really got it, and then it all falls down the drain. That's paying your dues.

**HP:** How do you feel about performing live as opposed to recording? Is recording a drag for you?

**BONNIE:** No, because you're performing either way. Because there's people in the sessions, you know. It's really hard to record in a little room, I can't do that, I don't like that at all.

**HP:** Just watching in the studio, you were really reacting...

**BONNIE:** We like to have people there, we don't make it a completely closed session where it's just nobody but the band and the engineers and producers...

**HP:** So you feel that you react best off of an audience...

**BONNIE:** Oh, yeah! I just wish we could record every time...

**HP:** Were you happy with the live album?

**BONNIE:** Yes.

**HP:** You said something last night about the band having to write around you. Have you had any training at all?

**BONNIE:** No! See, Delaney is super — he hears all these harmonies everywhere. And I just sing one line, I might be singing up in the first harmony and the next line I might be doing up in the third!

**HP:** But do you lose it?!

**BONNIE:** No, it's all the same, but Delaney just writes around me a lot, cause I'll change my harmony from the first to the second to the third, and so Bobby Whitlock and Delaney change theirs too. Cause if I really hear it one way — it's really hard for me to do it right if I can't hear it...

**HP:** Do you sit down before a session and figure out what you'll be singing, or do the three of you — Bobby, Delaney and you have that much rapport that you can just do it....

**BONNIE:** We usually get it together pretty quick.

**HP:** So you don't have to sit down and rehearse a lot.

**BONNIE:** Well, if we're there when Delaney is writing a song, then we usually write it all down at one time. But if he writes it, he'll teach us the parts he wants us to sing. Like if he's got a certain vocal in mind.

**HP:** Do you and Bobby offer suggestions?

**BONNIE:** Yes, and we do it, if it works then we do it, if it doesn't we don't.

**HP:** How do you feel about writing songs, Delaney said that you've just written some. Do you think you'll record them?

**BONNIE:** I guess we'll record them.

**HP:** Did you see the cover of "Fusion" where they used you as sort



## NASHVILLE BEAT

by Tex Clark



Tex Clark

ELVIS PRESLEY in town for new RCA session... TOM JONES may do a show here... STEVE SAFOS has a new disk due out shortly, all his fans may write to him for a picture at 5655 Berry Creek Drive, Houston, Texas 77017... LEE MOORE at WVVA Wheeling West Va. has a new disk out "I Saw The Light" picking up lots of plays, this is a great act to book for your shows, for a real tonic... JAMES MONROE of DECCA Records has a hit with

"BONNIE" and "Mary, And The Miles In-between" Write to Brite Star Promotions for copies of Decca's JAMES MONROE... REENA MAC is the new country singer on RUSTIC Records... NORTHLAND Records 124 Clover Holland, Mich. has signed several new artists and always looking for more... GEAUGA RECORDS P.O. Box 8023 Nashville, Tenn. has openings for singers and bands, they have a real good sound, they have a new record out by EDNA BAGGETT who I feel will do real good... JIMMIE SKINNER picking up acts for his Theatre in Bainbridge, Ohio if you have a record out, contact Jimmie at Box 140 Fairfield, Ohio... MILUS BRADLEY 9815 Marlin Drive Dallas, Texas 75228 has dee jay copies of his latest disk, drop him a line, I think he has a good disk... Country Music Lovers, send \$3.00 to Brite Star Country 2619 Balfour Ave. Bristol, Pa. 19001 for one year sub. to this fine publication... also WESTERN fan, send \$4.00 to Western Star Digest P.O. Box 12367 Nashville, Tenn. 37212 this is for a one year sub. and you can read about all your western friends, like Bill Elliott, Tex Ritter and Lash Larue... If you are having trouble having your master tape placed with a good record label or if you want to be signed by some good record label, be sure to see Brite-Star's ad at the bottom of this page, for the best in promotion, send all material and records for review for this column to TEX CLARK 728 16th Ave. S. Nashville, Tenn. 37203.



STEVE SAFOS

REENA MAC

### PROMOTIONAL SERVICES

**Brite-Star**

**National Record Promotion**

(You Record It—We'll Plug It)

Send \$1.00 for Article  
"How To Start Your  
Own Record Label"

- \* DISTRIBUTION ARRANGED
- \* MAJOR RECORD LABEL CONTACTS
- \* NATIONAL RADIO & T.V. COVERAGE
- \* BOOKING AGENT CONTACTS
- \* MAGAZINE—NEWSPAPER PUBLICITY
- \* RECORD PRESSING
- \* MOVIE PROMOTION—CONTACTS
- \* MASTERS LEASED

Send All Records And Tapes To  
**BRITE STAR RECORD PROMOTIONS**

728. 16th AVENUE S. DEPT HP  
NASHVILLE, TENN. 37203

CALL NASHVILLE (615) 244-4064

of the symbol of the coming age of women in rock music...

**BONNIE:** No...

**HP:** Well, it was a political, women's liberation editorial, with your picture on the front sort of symbolizing women in rock...

**BONNIE:** Somebody came to interview me from Women's Liberation...

**HP:** Did you get along with them?

**BONNIE:** NO! Not at all! I never heard of a good all girls band either! The worst! All girls band are the worst! I can't explain why... I just know that I don't like taking orders from a woman, and men don't either, even less! And when you're with a group you have to give orders — some people have to do things they don't necessarily want to do. And I myself don't like a woman telling me I have to do what I don't want to do. And men really like it less!

**HP:** How do you feel about the musicians that you have with you now? I know you're still looking for a guitar player...

**BONNIE:** We've always been looking for a guitar player!... Ever since Delaney and Bonnie and Friends began. The new ones... I love them.

**HP:** How do you feel about the ones that left?

**BONNIE:** I love them, I love those guys, I really hated to see them go... they called us and asked if it was all right, and of course it was all right for them to go. I mean we don't have contracts that say you've got to work with me every Thursday night at seven o'clock, or something like that... if they want to go and do something different, they do it. Because if they want to they have to, don't they? Cause they wouldn't be happy otherwise. They wouldn't be happy doing what we're doing... and there's other musicians who would like to... So if they want to do that, let them do it.

**HP:** I think it's really beautiful that all of you are doing stuff on each other's albums, like you and Delaney are on Leon's, and Dave Mason's and Eric is on yours, and you on his... and so forth. And if it's been happening all this time in rock and roll a lot of people don't really know about it. Or at least they haven't until lately.

**BONNIE:** Well, it really happens... West. It's a completely different feeling. Like people feel different about one another. Southern people are really very emotional, tight, loving, kissing each other. And a lot of people don't do that up North. They just really aren't that affectionate. These are all Southern boys and they love one another, and I love them... and they respect each other's talent. It would almost be rude, I'd think it was pretty darn rude if Leon would come up and ask someone, hey, want to play guitar... and they said no, that's really rude. Cause why shouldn't they?

**HP:** And you found the same thing in England with Eric and George Harrison?

**BONNIE:** Oh, Eric and George were just so snowed, they had more fun, and we had more fun with those two... George just rocked right out?! On that bus we were riding on, they just played... When we played in Liverpool it had been just three years to that day that he had played in Liverpool, and the Beatles played there and that was his last gig...

**HP:** What are your plans now are you going on tour?

**BONNIE:** Yes...

**HP:** Do you like touring?

**BONNIE:** I get scared in some places... I like to play... Sometimes we get hassles because of the guy's long hair, Easy Rider type scenes, but that's the only thing that scares me... I love the performing! □



# BOBBY WHITLOCK

I first saw Bobby Whitlock with Delaney and Bonnie at the Fillmore East in the spring of 1969. I really noticed his organ playing, and was impressed with the harmonies he and Delaney and Bonnie were into. When I heard this year that some of Delaney's musicians had left, I was really hoping that Bobby hadn't. He says there was never any chance of that happening, that he considers himself a permanent fixture in the Delaney and Bonnie and Friends Organization. Delaney said, "He's my son", and Bonnie puts it this way: "We couldn't work without Bobby, nor he without us. He's so much a part of us and our music."

This interview took place at the home of Jerry and Shirley Wexler, prior to the recording sessions, and in it he talks about his relationship with Delaney and Bonnie and his own music.

**HP:** How did you first get into working with Delaney and Bonnie?

**BOBBY:** I met Delaney and Bonnie when I was with Stax also...

**HP:** What were you doing at Stax?

**BOBBY:** I was recording, Duck (Dunn) and Don (Nix) were my producers, as well as they were Delaney and Bonnie's...and I met Delaney and we went to L.A.

**HP:** Did you have your own group at Stax?

**BOBBY:** I had my own group, but I hadn't done but one thing, and it was not the way I should have been recorded, it was kind of bubblegum. They didn't have the right idea, it was pop...they didn't have the right idea of how to promote pop..of what pop was, for me. So Delaney said do you want to go to Los Angeles and work and I said sure.

**HP:** How do you feel about what's happening at Stax? Like with Isaac Hayes' album it seems to me that they're trying to get more response

from the white rock audience...the "psychedelic" thing.

**BOBBY:** Well I don't like it, to tell you the truth. It's not what they should be doing, I don't think. I don't think they're doing it right. Of course I don't like psychedelic music anyway, I can't relate to it at all....it has no emotional qualities at all. Psychedelic music, I think all it can relate to is drugs, it's a big jumbled up whatever it is!

**HP:** Do you feel that the British are more into blues, they have really paid attention and studied it more than the kids here.

**BOBBY:** Well it took the British people to make the American people hip to it, blues, and that's what snows me. Cause it all started here, with all those old blues cats, Mississippi John Hurt, and Furry Lewis, and it took the English people to recognize those folks.

**HP:** Who were the people you listened to while you were growing up?

**BOBBY:** Nobody.....I never really

listened to anybody. I was just playing. Since I've been with Delaney and Bonnie I've been getting more into my music, and I've been writing. It's the first time I've ever done that.

**HP:** How did you first get to Stax?

**BOBBY:** Well, I had a group, and I knew Duck and Don.

**HP:** Are you from Memphis?

**BOBBY:** Yes. So it just happened because I had the group and I knew them.

**HP:** What do you think about Delaney and Bonnie's Stax album?

**BOBBY:** Yeah, well I like it- it's good. It's not Delaney and Bonnie and Friends, it's Delaney and Bonnie and Stax folks. It's not like our Elektra album or our "On Tour" album at all. It's three-it's number three for me.

**HP:** What records do you listen to?

(continued on page 50)



# FREE 5x7 PORTRAIT ENLARGEMENT



with order for  
**30 WALLET \$1**  
PHOTOS  
An Amazing Offer

Wallet photos and portrait enlargement *beautifully printed on quality professional paper* (glossy finish) copied from any size favorite photo or neg.

Ideal for friends, job applications, swapping, many uses. Yours now in this special offer. Just rush photo (or neg) together with name, address and \$1 (plus 25c for post. & handling—total \$1.25) to:

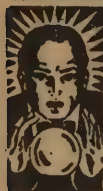
**HK PHOTO SERVICE, Dept. 519**  
662 Brooklyn Ave., Brooklyn, N.Y. 11203

Best in Music Books — up to 30% off Retail Prices. Send name and address and indicate music area(s) desired for FREE Catalog. ☐ Instructional

☐ Folk ☐ Rock & Roll & Pop.

☐ Country & Western Gospel ☐

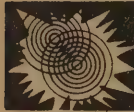
Music-Log 53 W. 70th St.  
N.Y.C. 10023



## WHY WORRY?

THRILLING ZODIAC READING—Health Prospects, Events, Money outlook, Love, Friendship, etc. Send 15¢ (coin or stamps) for your true amazing Forecast. State birthdate

Studio RR-2 NEWTON VALE,  
160 BAY STREET, TORONTO, CANADA



## 1000's OF UNUSUAL SCIENTIFIC BARGAINS including... SPECIAL UNIQUE PSYCHEDELIC LIGHTING for Fun, Profit, Effects!

### LONG-WAVE BLACK LIGHT FIXTURE



Extremely versatile, compactly designed, long wave (3200-4000 angstroms) black light (ultraviolet) fixture—eliminates harmful shorter wave ultraviolet rays. Use to identify minerals, fungi, bacteria—check for surface flaws, oil and gas leakage—perfect for displays with fluorescent paper, paints, chalk,

crayons, trace powder. Incl. adjustable aluminum reflector, push-pull switch, connecting plug. Mount vert., horiz., or on corner. 10" L., 1 1/2" W., 1 1/2" H. \$12.50 Ppd. Stock No. 70,364LH  
REPLACEMENT BULB \$4.50 Ppd. No. 60,124LH

### PSYCHEDELIC LIGHTING HANDBOOK



100 information packed pages! Fully explains latest in psychedelic lighting equipment, techniques, developments. Covers all facets of psychedelic light show production including strobes, black lights, projectors, crystals, organic slides,

mirrors, color organs, polarized color, light boxes. MusicVision, etc. Shows how to "psychedelize" parties, musical groups, shows or how to set up "electric trips" for private gatherings. 8 1/2" x 11" looseleaf paper punched for 3 ring binder. Stock No. 9100LH \$3.00 Ppd.

### VISUAL EFFECTS PROJECTOR SET



Dazzling, avant-garde visual effects. Fantastic variety. Incredibly beautiful. Special package offer contains all necessary apparatus. Create floating, exploding, fiery bursts of color like "Symphony of Spheres", "Chromatic Starbursts", "Crystal Starburst". Features 35mm 500 W. fan cooled projector—produces big image at short distance. Accepts two 8" diam. wheels (Dry Kaleidoscope & Hexidoscope). 2 cylindrical accessories (6" Colored Cloud & 5" Hexidoscope w/six internal mirrored walls). Perfect for entertaining, parties, photography. Complete instructions. Stock No. 71,212LH \$79.50 Ppd.



## PLAY GUITAR IN 7 DAYS OR MONEY BACK

In this introductory offer you get **TOP GUITARIST ED SALE'S** famous 66 page secret system worth \$3.00 which teaches you to play a beautiful song the first day and any song by ear or note in seven days! Contains 52 photos, 87 finger placing charts, etc., plus 110 popular and western songs, (words and music); a \$1.00 Chord Finder of all the chords used in popular music; a \$3.00 Guitarist Book of Knowledge. **TOTAL VALUE \$7.00—ALL FOR ONLY \$2.98** SEND NO MONEY! Just your name and address, pay postman \$2.98 plus C.O.D. postage. Or send \$3.00 with order and I pay postage. (Sorry, no C.O.D. outside Continental U.S.A.—please remit with order). *Unconditional Money-back Guarantee*

**ED SALE, Studio 113 N Avon By the Sea, N.J.**

### WE STOCK

#### 35,000 OLDIES

Send .10 in Coin or Stamps for Free "Top Oldies List"

R-K Records  
304 Main Street  
Hackensack, N. J. 07601

### TIPS for beginning song-writers. Helpful booklet

hints for those starting out, useful addresses. \$1.

Duray, Box 495, Goldsboro, N.C.

(continued from page 40)



spectively, on this album. All Southern musicians, all family.

Tom Dowd, the engineer and producer responsible for the Stax live in Europe albums as well as producing many tracks for Aretha Franklin and Wilson Pickett, was in the studio with the group, cueing the musicians and signaling to Wexler in the control room. "Some Northern producers come down here and can't cut with us," said Jim Dickinson, "but not Jerry or Tom. They do it just our style."

On the next few pages are interviews with Delaney, Bonnie and Bobby Whitlock. They give great insight to what the Southern style of recording is, and how they go about making the consistently soulful music that has been heard on their last three albums. Wexler calls it "good time music" - or swamp music. "However you want to define it," - Bonnie said, "I can't dig music unless I can tap my toe to it," - there was a lot of toe tapping at the Criteria Studios that week. I asked the questions and Delaney, Bonnie and Bobby answered them. We did it over a period of three days, April 6, 7, and 8 in Miami. Lisa Robinson

\*\*Ed. note: "monster rock" is a Jim Dickinson phrase.

### 3-CHANNEL COLOR ORGAN BARGAIN!

Create tremendous variety of unusual & beautiful lighting effects with this low-cost top-quality 1500-Watt unit (500 W. per channel). Compare with others selling for twice the price. Has pilot light, plus individual sensitivity controls and channel indicator lights. Can operate ten 150 W. "spots" or 200 Christmas lights. Uses reg. house current—attaches to audio source w/RCA-type phone plug. 5 1/2" x 6 1/2" x 2 1/2". 2 1/2 lbs. Thermal setting plastic case, 6-ft. cord. Including complete instructions. Stock No. 71,223LH \$34.95 Ppd.



### 81 "WILD" 35 MM SLIDES

Created by Hollywood's premier special lighting effects man—Bob Beck. Produce fantastic backgrounds, light shows, psychedelic slide shows, etc. 81 pre-mounted slides specially selected for impact, vividness and/or intriguing scene. Range from "way-out" group of eyes to kaleidoscopic images, optical illusions, etc. Low-cost unduplicated sets fill popular Kodak Carousel tray. Ideal for modern professional—fun for amateurs.

Stock No. P-60,749LH—(Set A) \$22.50 Ppd.  
Stock No. P-60,750LH—(Set B) \$22.50 Ppd.

### MAIL COUPON FOR GIANT FREE CATALOG

#### 148 PAGES! 4,000 UNUSUAL BARGAINS!

Packed with huge selection of telescopes, microscopes, binoculars, magnets, magnifiers, prisms, photo emponents, parts, kits, accessories—many hard-to-get surplus bargains. 100's of charts, illustrations. For hobbyists, experimenters, schools, industry.

Mail coupon for FREE Catalog "LH".  
**EDMUND SCIENTIFIC CO., 300 Edcorp Building, Barrington, New Jersey 08007.**

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_

ORDER BY STOCK NUMBER • SEND CHECK OR MONEY ORDER • MONEY-BACK GUARANTEE

**EDMUND SCIENTIFIC CO. 300 EDSCORP BUILDING**  
BARRINGTON, NEW JERSEY 08007



(continued from page 15)

it was a national breakout. The first thing we did was get costumes together and did Hullabaloo (the national TV show) with the 4 Seasons and Herman's Hermits."

For the next few months it was a succession of major gigs, ranging from a Rolling Stones concert in Jacksonville, Florida, in May, to a Beach Boy gig on the Fourth of July at the Hollywood Bowl. And in November, it was off to Europe, where "She's About a Mover" was a Top 5 record.

"It was a beautiful reception over there," says Doug. The people were warm. We played a lot of gigs, including Ready Steady Go, where we first came into contact with our friend Denny Cordell.

"We arrived back in New York the day before Thanksgiving. We were standing at the corner of Bleeker and McDougal Streets, and took a vote on whether we should go home. The vote was 3 to 2 in favor of home. So we took off for San Antonio without making a stop, except for gas."

The Quintets followup to "Mover" was "The Rains Came", (originally cut by Big Sambo and the House Rockers from Beaumont) which was released in early 1966. The record also became a hit, hitting its peak by Spring.

In March, 1966, Doug took off to California. The year 1967 he refers to as his "Dropout year," in which he did a lot of writing. And in 1968, things picked up again when he signed with Mercury in April and cut "Honkey Blues," an album many regard as a masterpiece.

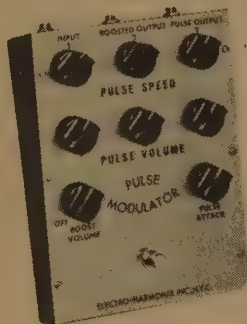
Now the group is based on the West Coast, with Frank living in San Francisco and John, Augie and Harvey in Los Angeles. Doug makes his home near Salinas, north of San Francisco. However, most often, you'll find everyone together.

Besides their success in the U. S., the Quintet has been receiving a warm reception in Europe, where such tunes as "Mendocino" and the "Dynamite Woman" have been huge hits. The group recently returned from a successful European tour, and is preparing to return there in the near future.

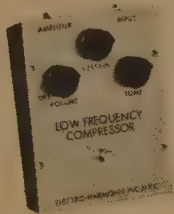
The Quintet has also been reunited with Houston producer Huey Meaux, who supervised their "Together After Five" album and who plans to continue cutting them in the future.

All in all, it appears that this year will be the one where the Quintet achieves total recognition as a major force. □ From the Mercury people in Chicago.

**PULSE MODULATOR** A foot operated accessory for the revolutionary professional musician or singer who is always looking for a new tool to help communicate his creation. Three pulses of existing music are continuously re-generated, each with a separately adjustable speed and volume control, and master attack control. It is the mix of these pulses with their intermittent beat frequencies that will add a new dimension to your sound. The pulse output jack allows the flexibility of pumping this pulse mix to your main amp or to a separate auxiliary amp for stereo effect. The regular output can be boosted up to four times its normal level by the setting of the volume control.



**LOW FREQUENCY COMPRESSOR** A new electronic accessory designed exclusively for the electric bass player. This ultimate version of the MOLE has the outstanding feature of a heavy bass sustain control.



**BIG MUFF** This finest sustaining device will make your guitar sing like a humming bird. It is designed for the professional lead guitar player who knows how to use his axe.



All Electro-Harmonix accessories are guaranteed for three years. They are compatible and modular and any combination of more than one will give you an infinite variety of sounds.

All mail order sales are on a two week money back guarantee. Buy it and try it. If you don't think it's the greatest return it for a full refund. Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient, order C.O.D. for cost plus shipping.



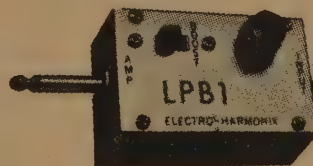
**LPB-1** This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

**SCREAMING BIRD** A treble booster that will give your instrument the razor sharp bite of a screaming harpsichord whose strings are whipped instead of plucked.

**MUFF** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

**MOLE** The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

**EGO** This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



(ALSO AVAILABLE AT YOUR RETAIL MUSIC STORE)

## electro-harmonix

15 West 26th St., New York, N. Y. 10010

Please ship:		INST. PLUG-IN	AMP PLUG-IN
LPB-1	\$14.95	<input type="checkbox"/>	<input type="checkbox"/>
SCREAMING BIRD	17.95	<input type="checkbox"/>	<input type="checkbox"/>
MOLE	19.95	<input type="checkbox"/>	<input type="checkbox"/>
MUFF	18.95	<input type="checkbox"/>	<input type="checkbox"/>
EGO	14.95	<input type="checkbox"/>	<input type="checkbox"/>
PULSE MODULATOR	\$59.95	<input type="checkbox"/>	<input type="checkbox"/>
LOW FREQUENCY COMPRESSOR	49.95	<input type="checkbox"/>	<input type="checkbox"/>
BIG MUFF	39.95	<input type="checkbox"/>	<input type="checkbox"/>

☐ Enclosed is check for \$  
☐ Please ship C.O.D.

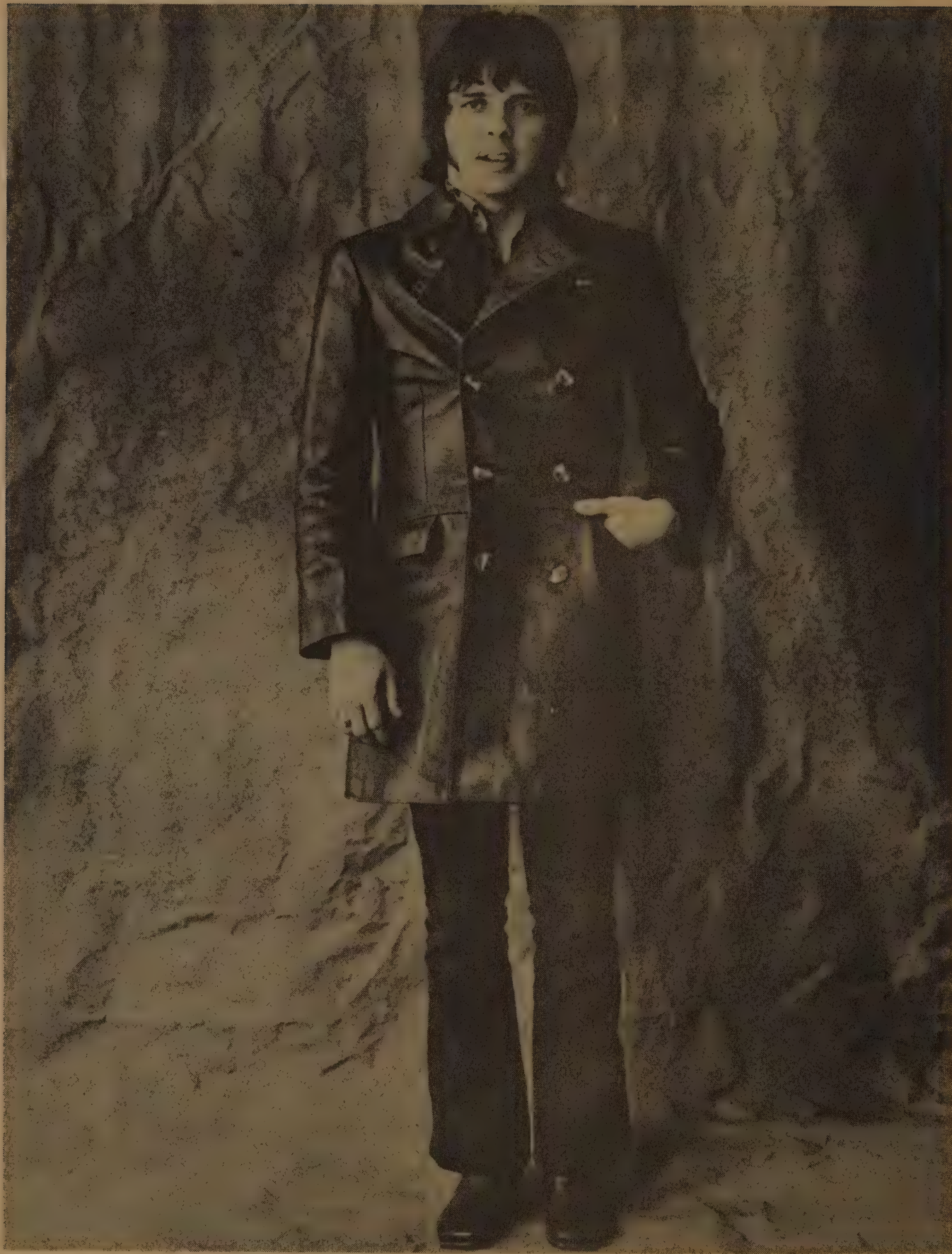
Name .....

Address .....

City ..... State ..... Zip .....



*(continued from page 47)*



**BOBBY WHITLOCK**

*(continued on page 54)*

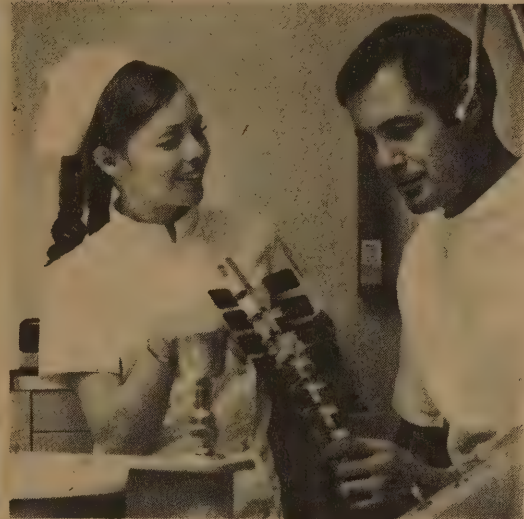


# If you have a high school diploma you can get into one of these highly respected fields

## MEDICAL ASSISTANT



## DENTAL ASSISTANT



**Career Academy will train you at one of our many schools located throughout the U.S., or you can learn medical assisting at home, in your spare time.**

Career hunting? Fresh out of school? Children all grown? No matter what your previous experience, if you're looking for exciting, varied work...new faces...new challenges...the health field offers all this, and more! Enjoy excellent salaries, wonderful opportunities for advancement and real job security as a Medical or Dental Assistant.

Let Career Academy prepare you in as little as 4 months! The courses are fascinating, presented so that you'll understand—and remember—every detail. You can attend one of our national network of laboratory schools, or you can choose to learn at your own pace in your spare time at home.

Almost before you know it, you'll be ready to step into a professional office or laboratory with skills and confidence—ready to make an important contribution to your community and, at the same time, be well-paid for it!

### Nationwide Placement Assistance At No Extra Cost

We can help you to find the job that you want...right after graduation, or at any time in the future. Physicians, dentists, clinics and laboratories all over the country request Career Academy

graduates for employment, and the need for trained personnel increases each year. As the bearer of a Career Academy Certificate of Proficiency, your skills will be *in demand!*

Read what some of our students have to say. Sanford Smith of Milwaukee, Wisconsin writes:

"I have already been offered a job in a very fine laboratory at what I consider to be an excellent starting salary. I have also been promised rapid advancement. This offer is the direct result of the laboratory owner's confidence in the training at Career Academy."

And, from Barbara Pulinski of Erie, Pennsylvania:

"I thought you might like to know that I got a job the same week I graduated. I have never enjoyed working so much in all my life!"

Many other Career Academy graduates, young men and women, mothers with grown children, people with or without previous job experience, are now proud to say: "I have a rewarding career—for life!" Now is the time for you to start *your* career in this wide-open, fast-growing field, so find out all about Career Academy by mailing the coupon—*today!*

**FREE!** Introduction to your career as a Medical or Dental Assistant:

This beautiful full-color booklet gives complete details including:

- ★ CAREER OPPORTUNITIES ★ CURRICULUM ★ FACULTY
- ★ STUDENT SERVICES ★ JOB PLACEMENT ASSISTANCE

Mail the coupon now for your free copy of "SPOTLIGHT ON YOU"

...there's absolutely no obligation



## CAREER ACADEMY

International Headquarters School  
825 North Jefferson Street, Dept. 07N221201  
Milwaukee, Wisconsin 53201

Please mail me a complimentary copy of "Spotlight On You."

Name \_\_\_\_\_ Age \_\_\_\_\_  
(please print)

Address \_\_\_\_\_ Phone \_\_\_\_\_

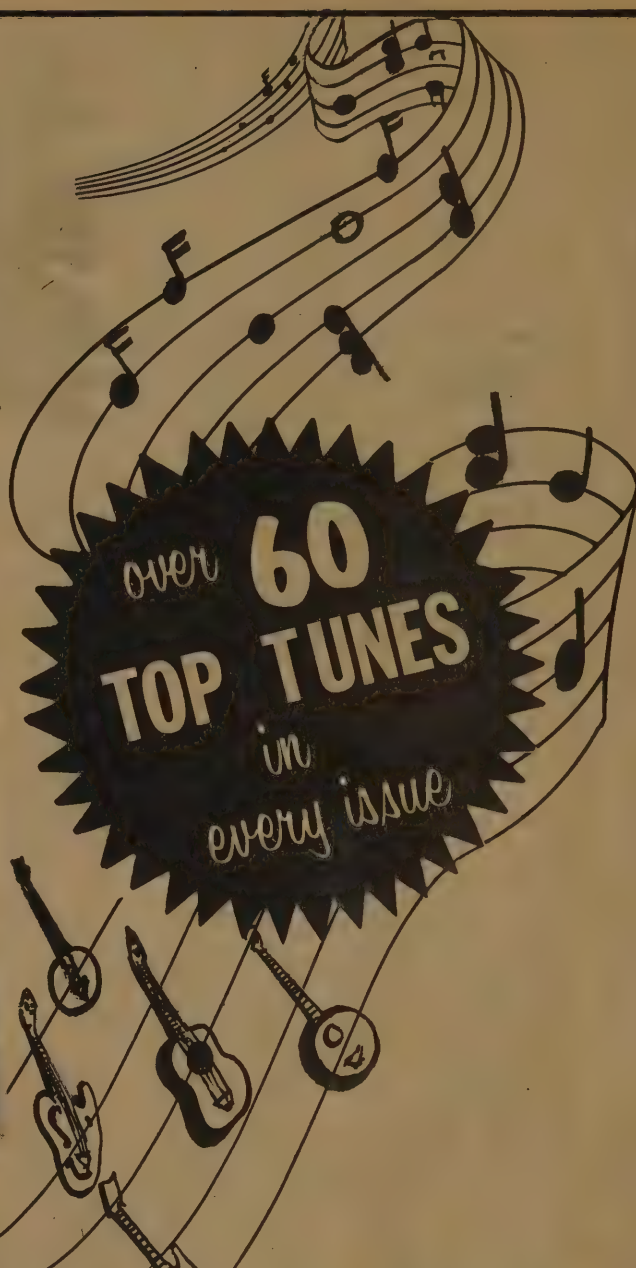
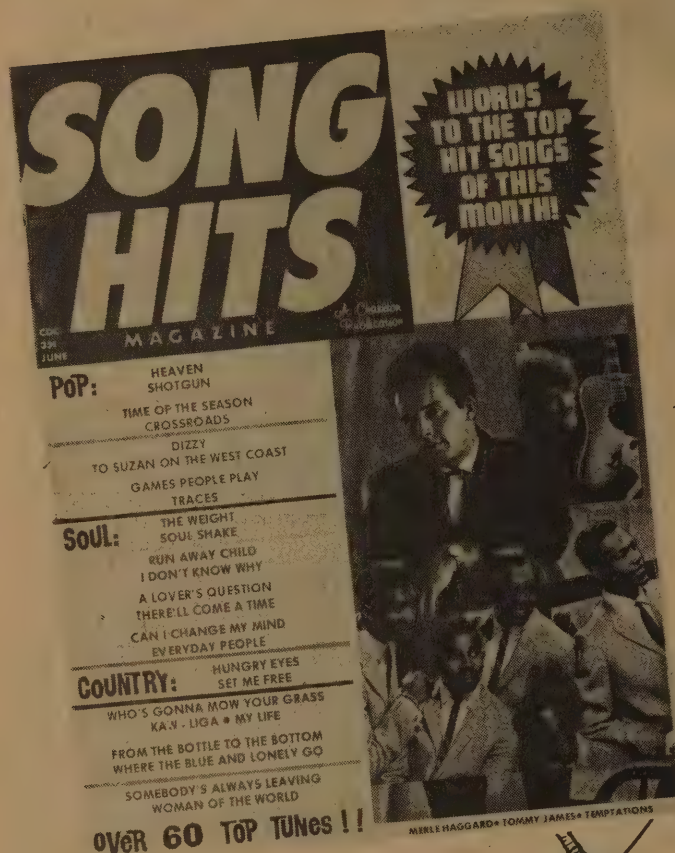
City \_\_\_\_\_ State/Province \_\_\_\_\_ Zip \_\_\_\_\_

I am interested in ☐ Home Study ☐ Classroom training  
Check here if eligible for Veteran's Benefits ☐

Accredited by the Accrediting Commission of the National Association of Trade and Technical Schools and the National Home Study Council.  
Eligible Institution under the Federally Insured Student Loan Program.



# Save Money! Subscribe Now!



Always first with **COMPLETE WORDS** to all the hits

**POP • SOUL • COUNTRY**

**\$3.50** for  
**12 BIG ISSUES**

**\$6.50** for  
**24 BIG ISSUES**

**SONG HITS, Dept. HP1070**  
**CHARLTON BUILDING, DERBY, CONN. 06418**

Gentlemen:

Enclosed is ☐ \$3.50 for 12 issues (one year)  
☐ \$6.50 for 24 issues (two years)

☐ New subscription (check one) ☐ Renewal  
(Canada Add 25% - Foreign 50%)

Please enter my subscription to **SONG HITS** today.

Name .....  
Address .....  
City ..... State ..... Zip .....



(continued from page 22)

**Question** Have you plans to produce any other artists?

**Answer** No.

**Question** Were any of the songs on the album originally written with the Beatles in mind?

**Answer** The older ones were. Junk was intended for Abbey Road, but something happened. Teddy Boy was for "Get Back" but something happened.

**Question** Were you pleased with Abbey Road? Was it musically restricting?

**Answer** It was a good album (No. 1 for a long time.)

**Question** What is your relationship with Klein?

**Answer** It isn't. I am not in contact with him, and he does not represent me in ANY way.

**Question** What is your relationship with Apple?

**Answer** It is the office of a company which I own with the other 3 Beatles. I don't go there because I don't like offices or business especially when I'm on a holiday.

**Question** Have you any plans to set up an independent production company?

**Answer** McCartney Productions.

**Question** What sort of music has influenced you on this album?

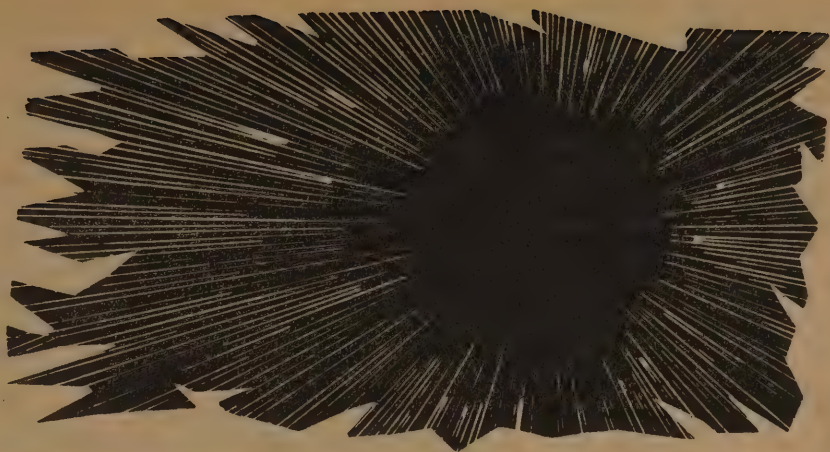
**Answer** Light and loose.

**Question** Are you writing more prolifically now? Or less so?

**Answer** About the same. I have a queue waiting to be recorded.

**Question** What are your plans now? A holiday? A musical? A movie? Retirement?

**Answer** My only plan is to grow up. □



## Second to One!

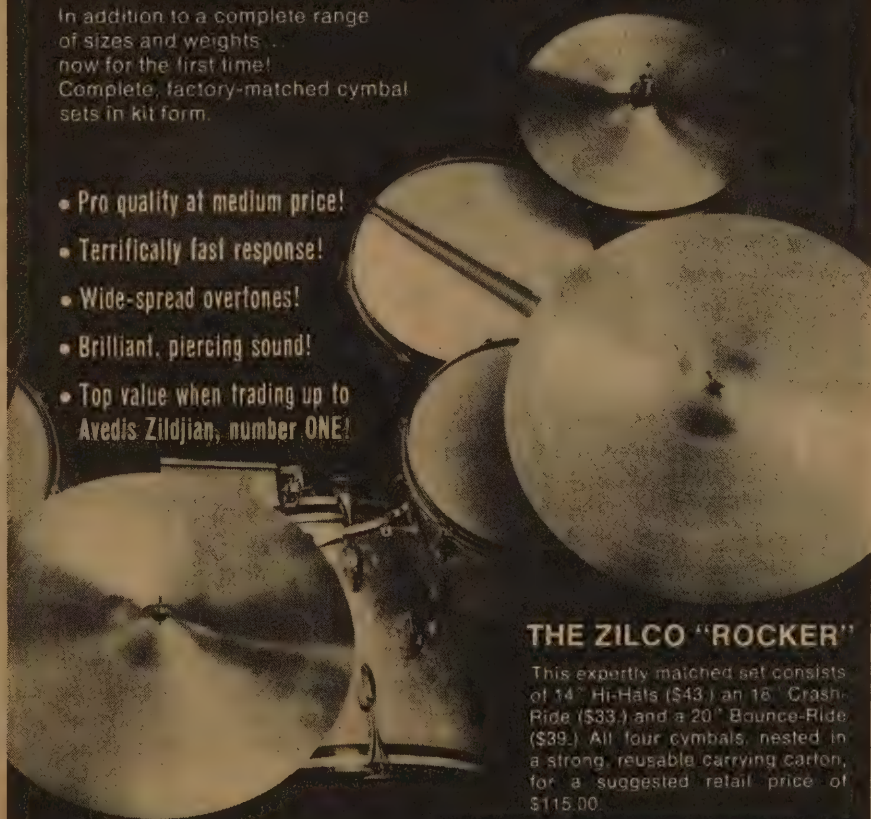
# ZILCO CYMBALS

by AVEDIS ZILDJIAN

These great cymbals are made by Azco Ltd., the new Canadian factory of Avedis Zildjian, in the same tradition and under the same supervision as AVEDIS ZILDJIAN... number ONE all over the world.

In addition to a complete range of sizes and weights... now for the first time! Complete, factory-matched cymbal sets in kit form.

- Pro quality at medium price!
- Terrifically fast response!
- Wide-spread overtones!
- Brilliant, piercing sound!
- Top value when trading up to Avedis Zildjian, number ONE!



### THE ZILCO "ROCKER"

This expertly matched set consists of 14" Hi-Hats (\$43.) an 18" Crash-Ride (\$33.) and a 20" Bounce-Ride (\$39.) All four cymbals, nested in a strong, reusable carrying carton, for a suggested retail price of \$115.00.

The "Rocker" is just one of three factory-matched ZILCO set-ups available. The smaller "STARTER" and larger "SWINGER" are also sold by better dealers everywhere.

Know what to look for when you're buying cymbals. Mail coupon at right for a free copy of AZCO's new cymbal glossary.

Dept. **MP8** AVEDIS ZILDJIAN COMPANY  
39 Fayette St., No. Quincy, Mass. 02171

Please send my free AZCO Cymbal Glossary.

Name

Address

City, State & Zip



## PLAY LEAD GUITAR LIKE AN EXPERT

Rock, Pop, Western

How to play lead guitar in a small combo. Covers rock, pop, country-western. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, runs, intros, endings, improvising, background work, and arranging. Instant transposing explained. Change any song into any key instantly. How to develop your own style and a professional touch. Tips on making your entire band sound better. Your playing must improve or your money-back. Send no money! Just name and address. Pay postman \$2.98 plus C.O.D. postage. Or send \$3 with order and I pay postage. LEAD MAN, Box 12167-HP, St. Petersburg, Fla. 33733

### BE A "POP" SINGER!

In only a few short weeks you can learn to become a "pop" singer for social affairs, radio, TV, night clubs. Popularity, new friends, gay parties, career, extra money. Write for FREE information everyone who likes to sing should have.

SONG STUDIOS, Dept. 203-P ROCKPORT, MASS.

### ANY PHOTO ENLARGED

Size 8 x 10 Inches on DOUBLE-WEIGHT Paper same price for full length or bust form, groups, landscapes, pet animals, etc., or enlargements of any part of a group picture. Original is returned with your enlargement.

# 87¢

Send No Money 3 for \$175

Just mail photo, negative or snapshot (any size) and receive your enlargement, guaranteed fadeless, on beautiful double-weight portrait quality paper. Pay postman 87¢ plus postage—or send \$6c with order and we pay postage. Take advantage of this amazing offer. Send your photos today. Professional Art Studios, 917 N. Main DEPT 1440M Princeton, Illinois

### GAMBLER'S SLEEVE SHIRT

\$16.95  
Any 2 for \$32.50

WRITE FOR FREE CATALOG

From the bold and reckless riverboat gambler of long ago comes the idea for this dashing shirt of luxurious 65% Dacron and 35% Cotton. Above the elbow, sleeves are gathered with elastic to look like sleeve garters. Elastic at the ruffled cuffs, too. S501 Olive. S502 Brown. S503 Gold. S504 Cranberry Sizes S,M,L,XL \$16.95 ppd., or \$2. deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatic apparel and imported footwear.

Sold by mail only. *Eleganza*

1190 Manley St., Brockton, Mass. 02403

(continued from page 50)

**BOBBY:** Not much really, like Creedence and some groups like that. Of course I really like the people at Stax, like Eddie Floyd and all those people, I really like what they do. About three years ago was when they were doing things that I liked. I don't know what it is that they've changed, but...

**HP:** Do you think that you can relate best or work best with Southern musicians?

**BOBBY:** Yeah, people with the same roots, because you think alike. Like Delaney and Bonnie and myself, we really know how each of us are personally, backgrounds - how we think and stuff...that's got a lot to do with it. Like Eric, he's from England, which is all the way across the ocean, but he's got the same roots as Delaney and Bonnie, that same down home thing.

**HP:** Do you think they think that they're trying to get hipper?

**BOBBY:** Yeah...There are a lot of hype groups around. We worked for a year without a record, we had a big band, without a hit single. Actually we've never had a single on the charts until recently....

**HP:** How did you feel about your British tour? What were your audiences like?

**BOBBY:** Fantastic. The people in England, I can't say enough about them, they were really kind people who were really hip. I loved it. If you've got a song to sing, they'll listen, and if they don't dig it, they'll tell you. If it's good they'll tell you. They don't play games with anybody. Ours was good, so they let us know about it.

**HP:** You were the only one of the original musicians with Delaney and Bonnie who remained with them. Do you feel that it is a permanent thing?

**BOBBY:** Yeah, sure. Definitely. When I started out it was a permanent thing, because we began on that basis. We sing so well together.

Each of us individually is our own separate entity-but together we have a whole different sound. Like we did a promotion tour, before the Elektra album, it was just the three of us going around singing.

**HP:** You have the same taste in music...

**BOBBY:** Yeah, the music we want to do is the music we're doing. It's our own music. And I'm getting into doing my music, for the first time in my life I'm writing my own tunes, and doing my own songs, which I never did before. Quite different and unique.

**HP:** Are they planning to do any of your material?

**BOBBY:** Probably, at some time or other. I have some tunes that I have to finish, but I have some tunes that I think are really good.

**HP:** Has anybody else recorded any of your songs?

**BOBBY:** No. I got a tune on the tour album that Delaney and I wrote "Where There's A Will There's A Way".

**HP:** What kind of organ do you play? Any other instruments..

**BOBBY:** I play a Hammond B-3, and piano...

**HP:** Do you prefer performing live, or do you like working in the studio?

**BOBBY:** I like working in a studio, to an extent- I'm going to like these two weeks coming up because it's going to be able to get the group together. But live performances are definitely where it's at. That's really the way you personally can reach people.

**HP:** Did you like making a live album?

**BOBBY:** Yes, it was hard but it was good. And it was fun.

**HP:** Do you practice at home?

(continued on page 56)

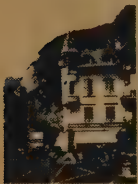




# Join the "New Jet Set" and see the world for FREE...

## as a member of the booming **Airline and Travel Industry!**

They fly to Europe for a few days of skiing, jet down to Acapulco for a weekend in the sun, take globe-circling vacations from Hawaii to Hong Kong to the Greek Islands. They're the "new jet set"—young, *with-it* guys and gals who are having the time of their lives. And *you* could join them, just a few short months from now!



Sound like an impossible dream? Well it's not! When you work for the airlines, you can fly practically any place you like—*free*, or at a fraction of what the regular public pays! Because it costs you practically nothing to travel, you can really live it up when you get there. And these special air travel privileges are just *one* of the exciting advantages that attract forward-looking young men and women to the booming airline and travel industry.

### THOUSANDS OF JOB OPENINGS

In the past few years, there's been a travel explosion beyond everyone's wildest dreams! Around the country and around the world, more people are taking more trips—for both business and pleasure—than ever before in the history of commercial travel.

And along with this travel boom has come a growing need for qualified men and women to fill some of America's most exciting, fascinating career positions! Every year,

thousands of new spots are opening up—for ticket and reservations agents, travel counselors, tour guides, transportation managers and other prestige positions.

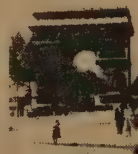
### ABOVE AVERAGE SALARIES

The pay is great too! According to U.S. Department of Commerce figures, the men and women of the airline and transportation industry earn from \$2,000 to \$4,000 a year *more* than the average worker in private industry! And of course as the whole travel field continues to grow, so will salaries, benefits and attractive opportunities for your advancement.

Choose the airline and travel field as your career, and every day becomes an exciting new adventure! You'll meet interesting people from every state, every country... learn

fascinating things about other places... make wonderful new friends... and become a better-informed, more *interesting* person in the process.

This is one industry where you can *do* more, *see* more, *live* more in a year than most people in a lifetime! And Career Academy, one of the nation's leading educational centers, offers expert training that can help you qualify for this exciting and fast-growing field in a matter of months. You can



study right at home, in your spare time and at your own pace—or attend one of Career's resident training centers throughout the country.

### FACT-FILLED FREE BOOKLET

Send for your **FREE BOOK** on airline and travel opportunities today! Return the coupon for your colorful 28-page booklet with complete facts about your exciting future in the wonderful world of travel. There's no obligation, so why not act now!

*Career Academy is an accredited member of the National Association of Trade and Technical Schools, and the National Home Study Council.*

### Here's what successful graduates say!

"In October we're going to Paris, Rome and Barcelona. I can honestly say (Career Academy) helped me make my first big step toward travel, adventure, happiness, and especially meeting new people."

*Diane Patzner*

"After one year of service with Delta Airlines, I received a promotion to Passenger Agent... I want to thank you, especially, for your encouragement and help."

*Jim Strolle*  
Chicago, Illinois



Mail coupon today for this **FREE BOOKLET**—  
"Take Off to an Exciting Future!"

**CAREER ACADEMY** Airline and Travel Division  
825 N. Jefferson St., Milwaukee, Wis. 53201

YES! I want to learn about the exciting opportunities ahead for me in the airline and travel field. Please rush my **FREE** fact-filled 28-page booklet.

Print Name \_\_\_\_\_

Address \_\_\_\_\_

City & State \_\_\_\_\_

Zip \_\_\_\_\_

County \_\_\_\_\_

Age \_\_\_\_\_

Phone \_\_\_\_\_

I am interested in: ☐ Resident School ☐ Student Loan Information  
☐ Home Study ☐ G.I. Bill Information



07N21200



(continued from page 54)

**BOBBY:** I have a piano, and that's what I write with. I usually write with a piano, or guitar, and I just play organ on sessions, or live.

**HP:** Have you had any musical training at all?

**BOBBY:** No.

**HP:** You just picked it up?

**BOBBY:** I've been playing organ now about three and a half years, before that I was playing guitar.

**HP:** What are your plans for your own recordings?

**BOBBY:** Well, we've already started on my album. Me singing and tunes that I've written, and tunes that Delaney and I have written. But we're using this band, I mean I consider myself a permanent fixture with this organization.

**HP:** How do you feel about the other musicians leaving to go with the Joe Cocker tour?

**BOBBY:** Well they left. That was their own decision and that was their own thing. I didn't go. Nobody asked me to go, they knew that I wouldn't, because I had made my mind up - Delaney's producing me, he's my producer and my cohort!

**HP:** Do you feel that the white Southern kids can get into emotional music, black music, the same way the black musicians can?

**BOBBY:** Definitely, most definitely. Country people are very human and down to earth people. All the music we do, and like Creedance, and people who are just down-to-earth rock and rollers, who just tell it like it is, they all - all the Southern people can really get into it, because it's got stories, and it talks about love, because you can understand it and immediately relate to it. Like a tune I wrote called "Country Life" - that's what it's all about - country life - and I don't expect that people who live in New York could really understand it. Not that they can't get into it....

**HP:** Well, they don't make that kind of music...

**BOBBY:** Right, well I think there's going to be a change, and I think we're part of the change.

**HP:** Jerry Wexler calls it swamp music...

**BOBBY:** Right, swamp music... The first thing that I ever heard that was anywhere close to psychedelic music was the Chambers Brothers, and I didn't understand it. I mean it's all right for them, but it's not for me. People are getting so much hipper nowadays, than to let something like that fool them... a lot of hype, and I don't know what else to say about it, but I just don't like psychedelic music!

**HP:** Do you think there are a lot of places to play live in the country, because there are really very few in New York except for the Fillmore...

**BOBBY:** The Fillmore in New York is one of the best places I've ever worked in my life... I love the Fillmore in New York. The Fillmore in San Francisco is the worst. It's the difference between night and day. The setup is bad for one, and the sound system is bad, the building is bad, and the audience is bad. Because the people are just stoned out, they're just too high!

**HP:** When you go into the studio do you record "live" - singing with the band tracks?

**BOBBY:** We record live, and sing along to get the general feeling, later on if the voice tracks need re-doing we'll do that, but most of the times they don't need it.

**HP:** Are you involved in the mixing of your albums?

**BOBBY:** To some extent, if I hear something... I've got just as much to say about it as anybody else. But usually Delaney does that, he has a pretty good ear for that. I'm just learning.

**HP:** Can you work at all with your own organ, when you travel, etc?

**BOBBY:** Well, if we're anywhere near L.A. I'll use my Hammond B-3, but if it's further, we just use

what's there, which is a BIG drag.

**HP:** You can notice the difference...

**BOBBY:** YEAH. I've got my organ set, fixed it up myself, and I know exactly how far I can push it and what I can do with it. And usually you get some bad equipment when you rent stuff.

**HP:** How do you feel about sound systems, Delaney seemed pretty annoyed.....

**BOBBY:** I think that sound systems - well, that's the most important part right there. Because if you have a good sound system you can get it across. You can play in the biggest, boomiest place and still get it across, get the feeling across. That's what the people are really interested in - the feeling, and having somebody move them, and that really relies on the sound system. Cause if you don't have a good sound system - like when we were in Toronto the other day - the worst, the absolute worst, and it just doesn't get across at all.

**HP:** Can't the groups have any control over this at all?

**BOBBY:** Well, they've got a guy down there, he's a sound man, and he's got \$15,000 worth of equipment. And he can't get three voices across. Those guys - they're into a completely different thing. They're not musicians in the first place. They don't know what to listen for. They just look at little dials and turn knobs. And that's just not where it's at. Like the Hanley people, we had them when we worked the Blind Faith tour, they're really top notch, they're really into it.

**HP:** Do you like pop festivals?

**BOBBY:** Yes, well we worked two - and there were no hassles, we worked Atlanta and Dallas, and at Atlanta there were 100,000 kids for three days, and the promoters knew what they were doing before they started. And the same at Dallas, no hassles. No police around, and all the facilities that you'd need. The p.a.'s were top notch, and everybody did his part and went all the way with it. It's that thing about working for the folks! □



(continued from page 25)

and weighs 148 lbs. He makes beautiful music with his 12-string guitar, acoustic, guitar, electric guitar, sitar, tablas, piano, Mellotron, bass guitar, harpsichord and percussion. Justin, who has two records under his own name, likes genuine people, the color indigo, shepherd's pie, Nina Simone, and someday would like to drop out with all of them somewhere in the Bahamas in his own yacht.

John Lodge — An on-again, off-again member of the Moodys, John was born in Birmingham on July 20, 1944. Missing out on the good times that reaped "Go Now" when he decided to return to his engineering studies, he also missed out on the bad times that the Moodys faced soon afterward. The 161 pound, 6 foot, green eyed, fair-haired bass guitarist and sometimes vocalist, (sharing singing with Ray and Justin) likes casual clothes, Indian curry, Tim Hardin, nice people and the thought that he shall probably forever after remain a Moody.

Mike Pinder — Still another product from Birmingham, this group member was born on December 27, 1941. Mike's erratic pleasurable or displeasurable jobs

have taken him through the skiffle craze when he joined a group touring local clubs and pubs. He had also served as a TV set installer, warehouse foreman, window cleaner and mellotron maker. After a spell in Germany with the Crew Cats (a group, of course), he finally realized his true calling in life and joined his mates to form the Moody Blues. Besides liking girls and music and playing his mellotron, piano, harpsichord, cello, Latin - American percussion, acoustic guitar, bass guitar and auto-harp, he and his 168 lb. 5 ft. 11 inches, crowned with green eyes and brown hair, digs the Byrds, the Beatles and blue - the color.

Ray Thomas — Born December 29, 1943 in Stourport - on - Severn in Worcester, Ray weighs 154 lbs. and stands just a bit under 6 feet. His eyes are hazel and his hair is brown. Ray, who plays the flute, was once a member of the Birmingham Youth Choir and an apprentice toolmaker. Then one day, alias El Riot, he formed a group known as the Rebels, later joined Mike in Germany first with the Crew Cats, and later as a part of the Moody Blues. Ray reveals that the unhappiest moment in his life was when he came face to face with Beatle Paul McCartney and

found they were sporting identical moustaches. Ever since, to compensate for this unhappy event, he luxuriates in the delights of fishing, Ravi Shankar, good food, and the Beatles. (He holds no grudges against Mr. McCartney) □ Penny, Ren and company.

\*\*\*\*\*

## DISCOGRAPHY

### Singles

Go Now  
Nights in White Satin, Deram 85023  
Tuesday Afternoon (Forever Afternoon)  
Deram 85028  
Ride My See-Saw, Deram 85033  
Never Comes the Day, Deram 85044  
Question, Threshold T-67004

### LP's

Days of Future Passed, Deram 18012  
In Search of the Lost Chord, Deram 18017  
On the Threshold of a Dream, Deram 18025  
To Our Children's Children's Children, Threshold, 1

# THE BENEVOLENT MEMBERS OF JETHRO TULL HAVE A BENEFICIAL NEW ALBUM CALLED "BENEFIT." IT'S TO YOURS TO LISTEN TO IT.

Jethro Tull Waxes Great On Reprise,  
Where They Belong.







Super Lead and Bass Solid State power units features precision wired and engineered chassis designed to reproduce tremendous bass and treble power with precise note distinctions. Indestructible power units are protected against shorted or open speaker connections even while the amp is reproducing full RMS power. Special 2 ohm speaker loading. Years of reliability under all playing conditions. Models from 80 RMS to 200 Watts RMS. One year warranty on all parts and labor. Also available: Cabinets with Altec Lansing speakers, Precision Spanish and Bass Guitars with famous Hofner Necks, plus Steel and Pedal Steel Guitars. Wholesale—Factory Direct Prices. Quality test our instruments for 10 days without obligation. **FREE 1970 CATALOG. CARVIN MUSIC CO.** Dept. HP07, 1112 Industrial, Escondido, Cal. 92025.

## MAKE YOUR OWN MUSIC FOR YOUR SONG POEMS!

Amazing new COMPOSAGRAPH Method has you setting your own SONG POEMS to music even if you don't know a note! Save hundreds of dollars by making your own melodies for your SONG POEMS! How to Copyright your own songs and make your own Records! Where to send and sell your Songs and Records! Learn at home through quick, low-cost training. Get your first big Song Break! Send for **FREE** details today!

Song Studios, Dept. 103-P, Rockport, Mass. 01966

### FREE 2 JUMBO ENLARGEMENTS

with your choice of



32 BILLFOLD PHOTOS ☐

or 2-8 x 10 Enlargements ☐

or 4-5 x 7 Enlargements ☐

**\$1**

25c handling

Get acquainted offer—on silk finish, double weight, portrait paper. Send any snapshot or photo. 4-day in plant service. Satisfaction guaranteed. Enclose \$1.25 (to cover handling & postage) for each unit you wish. No limit. Your original returned with your order. One pose per unit. Send today as offer is limited.

**DEAN STUDIOS, Dept. B7**  
913 Walnut St., Des Moines, Iowa 50302

**ANY PHOTO COPIED**  
Color or Black & White  
Your Original Returned

## PROGRESSIVE rock/blues IMPROVISORS

Get into the New Blues, Oriental and  
East Indian Bops  
Create Your Own Sound & Style with

<input type="checkbox"/> THE CYCLE OF FIFTHS .....	\$1.50
<input type="checkbox"/> THE 117 V' PROGRESSION .....	\$2.50
<input type="checkbox"/> THE BLUES SCALE .....	\$2.00
<input type="checkbox"/> THE LYDIAN MODE .....	\$2.00
<input type="checkbox"/> THE TRITONE CYCLE .....	\$2.00
<input type="checkbox"/> THE DORIAN MODE .....	\$2.00
<input type="checkbox"/> THE MIXOLYDIAN MODE .....	\$2.00
<input type="checkbox"/> THE BYZANTINE SCALE .....	\$2.00
<input type="checkbox"/> THE IONIAN MODE .....	\$2.00
<input type="checkbox"/> THE DIMINISHED SCALE .....	\$2.00
<input type="checkbox"/> THE AEOLIAN MODE .....	\$2.00
<input type="checkbox"/> THE POLYTONE GUITAR .....	\$1.50

Send check or money order to:  
**EDC PUBLISHING Dept. TM 1**  
1611 Kennedy Blvd., North Bergen, N.J. 07047  
Foreign Orders ADD \$1.00 PER Book FOR Air Mail

(continued from page 12)

that no one knows what this is all about, that it's just jamming, and playing sloppy blues, and it's not. The kind of music we make here represents great concern."

"As far as musical training is concerned," remarked Jim Dickinson, "Charlie reads music...he plays jazz, well we all play at jazz, but he really plays, Sammy reads, I think Mike can read, but I couldn't read if my life depended on it! I didn't realize that sheet music was written in alphabetical order until Christmas! I took piano lessons—everybody takes piano lessons at one time or another, I learned how to play "The Fairy In The Woods"....but I really learned to play from a black cat who was a friend of my yard man. That's the way everybody down there learns. Sid Selvidge - he's a Stax recording artist - he said that somewhere back down the line everybody had a yard man, and I really believe that's true. Well, when I moved down here that same man, that same yard man, his name's Alec, came around to see me. Because as far as he was concerned I was moving to California. Because as far he was concerned if you move somewhere where it's hot, and the sun shines, and you're gonna make records, it's gotta be California! So he had taught me how to live like a Southern black - and he taught me all the things I had to know- how to shoot craps, how to throw a knife and all that....and I had wanted a gold tooth like he had since I was 14, and so I got one, a removable thing my wife gave me - like a sign of success, I got a job with Atlantic so I got my gold tooth! And Alec came by to see my gold tooth and he wanted to get me hip to how a Southern black person should dress when he moves to California. So he brought by his cousin who goes to Berkeley to show me his daishiki!.....He's too much man, beautiful...."

"But being soulful is not being black, it's not being cool, it's knowing what you are and being proud of it. Knowing where you are at and doing it as well as you can. Becoming as much like yourself as you can become."

"I think that the young Southern white musicians are more culturally important than the Southern black musicians, except for the old men, because the young ones are denying their culture. Why would Furry Lewis, who was down and out, sweeping streets, having made a lot of money for some white guy up North with his records...why would he mess with a 14 year old white boy? Because I was the first person in ten years that came to Furry Lewis and said to him I want to see you play the guitar. And I've known him since then. And I really feel bad that all those old guys are going to die. Like Nathan Beauregard is 106 years old, and he plays electric guitar better than Mike Bloomfield, there is no doubt about that! And he's 106 and he's still learning things! He writes songs...now! And any moment he could die...but every other person who sees these old men who wouldn't normally see them, like at the Memphis Blues Festival...well, that makes it worth it."

Dickinson also said that he feels Wexler and Dowd let them record their own way. "Our way is not to inflict our opinions upon the musicians," Wexler said, "but to allow the atmosphere to exist where the best can come out of them. We have the same kind of language, we've made a lot of these records and we know the licks, we know the beats, we share the common vocabulary."

The studio in Miami that is located on a side road just off the plastic food and movie palaces that dot so much of America is proving that rock music in the South can happen anywhere. Young Southern musicians don't like big cities and uptight recording studios. So they go to out of the way places, out of the way as far as the music "scene" is concerned, and do fabulous things for all of us to enjoy. Miami and the music that is coming out of it is no exception. ☐ By Lisa Robinson, with help from my friends, especially Grant Gravitt, Bob Rolontz and Josie for the photos.



# Be a TV or radio newscaster disc jockey • sportscaster • announcer

Send for details on your free voice analysis and discover if you, too, may make it big in the exciting world of broadcasting—with the help of these 10 famous radio and TV personalities.



HOWARD MILLER



EARL GILLESPIE



FRAN ALLISON



MERLE HARMON



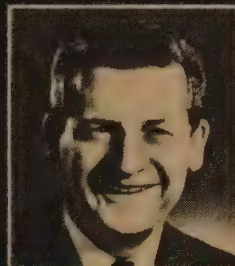
JOHN CAMERON SWAYZE



JACK DREES



ULMER TURNER



DANNY GALLIVAN



ROBERT ST. JOHN



CURT GOWDY

One of the most rewarding careers today is broadcasting. The excitement of being on the air! The potential for hitting it really big! The pride of being a "personality"—recognized almost everywhere you go!

And there's never been a time like now to break in. There are 6,717 radio stations in America... 869 TV stations. Broadcasting is a constantly growing field—constantly searching for new talent.

Announcer, disc jockey, newscaster, sportscaster—these are just some of the many opportunities available. And, as your own listening experience will tell you, it's not the one-in-a-million "velvet" voices that broadcast executives are looking for... it's the personable voices—voices that project sincerity and enthusiasm, and that are trained for the disciplines of broadcasting.

## How to find out—Free— If you have the voice it takes

There's a way to find out—Free—if you have a broadcaster's voice. All you do is mail in the coupon and receive information about our free voice test that you can't get anywhere else... at any price. It's unique because it was created with the help of the ten radio and TV personalities pictured above who are the directing faculty of Career Academy's Division of Famous Broadcasters.

If you have the kind of voice broadcasters want, then you could qualify for training with the Academy.

## Train your talent in just a few months

You'll find that training is both challenging and fun. You can study at one of the Academy's modern training studios located coast to coast—and complete the course in just a few

months. Or, if you prefer, you can study at home in your own free time. Whichever method you choose, your Career Academy Certificate means you are prepared for your Federal Communications Commission Third Class Operator's License with Broadcast Endorsement.

## Nationwide Job Finding Help

Even before graduation, Career Academy can begin to help you find the job you want. Your instructors will show you how to prepare a persuasive resumé... how to make a professional audition tape that shows off your new skills to best advantage. And they can even put you in touch with radio and TV station managers who are eager to hire qualified men and women who have had the kind of training offered by Career Academy.

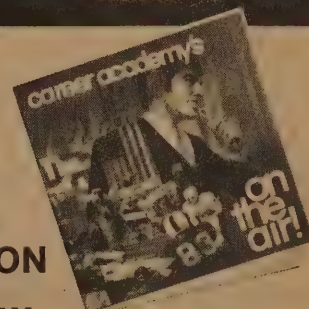
Here's what some of the men who do the hiring have to say about your opportunities as an Academy graduate. Charles E. Hinds, Program Director of WBBM-TV in Chicago, writes:

"...we are always looking for new talent and we would certainly be delighted to have you send us any applicants that you feel are ready for broadcasting."

And from Jack G. Thayer, Vice President of WHK in Cleveland, Ohio:


"I will rely on your judgment as to the talent and capabilities of your students, and upon receiving applications from them, will give them every consideration for employment."

Career Academy has changed the lives of thousands of men and women. It can do the same for you. Why not look into it further? Send now for a free record and colorful booklet, plus details about your free voice analysis. There's absolutely no obligation.



**MAIL  
COUPON  
NOW...**

for details on your free voice analysis,  
plus a free record and colorful booklet.  
There's absolutely no obligation.



## CAREER ACADEMY'S

DIVISION OF FAMOUS BROADCASTERS

International Headquarters School  
611 E. Wells Street, Dept. 07N221202  
Milwaukee, Wisconsin 53201

I want to know if I have broadcasting talent worth developing. Please rush me more information. I am interested in:

☐ Home Study    ☐ Resident training

Name \_\_\_\_\_ (please print)

Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_ Zip \_\_\_\_\_

Age \_\_\_\_\_ Phone \_\_\_\_\_ (Home, Business, or Neighbor)

Year of high school graduation \_\_\_\_\_

Check here if eligible for Veteran's Benefits ☐

Accredited by the Accrediting Commission of the National Association of Trade and Technical Schools and the National Home Study Council.  
Eligible Institution under the Federally Insured Student Loan Program.





## platter chatter

The majority of new albums that I'll be talking about this month seem to have one thing in common: structuring. They are delicate constructions of voice and guitar backed up by some form of rock sound, a sound which is not crucial to their existence.

I'm speaking of the new John Sebastian album, the new Melanie album, the new Brewer and Shipley album, the new James Taylor album, the new Crosby, Stills, and Company album, I'm sure that there are other albums as well that fit this list and, if things keep going the way they are now, the list will only grow in the future.

What makes these albums similar to each other? Well, each is the voice and song of a particular person or set of people, set to music. There is no real need for heavy instrumentation for you to get the message that the song is conveying. This is a complete

departure from the huge, overproductions that we've been forced to listen to in the past year or so. Each of these albums is



the distinctive work of an artist. Certainly there are rock sounds on some of the albums, notably on Van Morrison's and Brewer and Shipley's, but the songs are what hold these albums together, not the rock sound.

A different sound area, similar to what I've been talking about there in emphasis on real life music, is rock and roll. The Flamin Groovies new album, "Flamingo", has this life feeling. Much more in fact than the MC5's new album, "Back In The U.S.A.". I'd say that the Flamin Groovies album is what the MC5 album should have been and the MC5 album is, well, who knows exactly what they were trying to do.

Perhaps the album of the year or the past two years is the Van Morrison album. I can't

listen to this album enough or say enough nice things about it. The production is brilliant, the sound is brilliant, the songs are genius, and the delivery is fantastic. Which means that you haven't heard Van Morrison on his "Moondance" album, you really don't know what music is all about. And if you don't like the album then go sit in the front row of a Led Zeppelin concert, you and that kind of group deserve each other.

Speaking of Led Zep, those kind of groups are still putting out albums but I think it will just be a matter of time before none of us ever have to suffer through their particular brand of loud nonsense again. Let's hope so anyway.

Isaac Hayes has put out another album, "The Isaac Hayes Movement", which is his third album. And it just keeps getting farther away from what his first album, "Precious", was all about. The "Movement" album is overproduced. Stax Records seems to be coming out with a lot of uninteresting, plodding stuff recently. Where are Booker T. and The M.G.'s and the kind of music they used to play to back up Otis and Carla and Johnny and William and all the other fine performers at Stax, in the early days before Hayes and Porter stopped writing for Sam and Dave doing what they insist on calling "their own thing". Of course after listening to the most recent Hayes and Porter albums, I'm glad it is there thing and not mine.

Well, that's the end of this quick edition of the record reviews. See yall next month.

□ Doug Thompson.





# Never finished high school?

**Now you can get a diploma  
without going back**

You already know why it's important to have a high school education. You've probably learned the hard way that it can be pretty difficult to get the kind of job you want without one. No matter how hard you're willing to work.

What can you do about it?

Maybe you've thought of trying again to get a diploma. But you've suffered enough classroom "battle fatigue" to last you a lifetime. So you'd hate to travel that route again even if you could.

But what if we told you that there was now a much better way to get a high school education? An adult way, which gives you regular high school subjects and your choice of practical vocational subjects which help you get started in one of a number of profitable fields.

That's the unique Wayne School way. You do your reading and assignments in your spare time, in the relaxed atmosphere of your own home, and "turn in" your completed assignments by mail. You don't have to give up your present job. You don't have to study or travel to class at inconvenient times.

**Wayne School  
wants to help you finish  
high school at home**

And you needn't be afraid of dropping out all over again, if you had trouble with school before. Wayne's specially prepared lessons make even difficult subjects much easier to take. And Wayne grades your assignments in private, by mail. You're free from competitive classroom pressures. You stay relaxed, and your progress is much smoother.

If you're 17 or over and not now in school, why not send for more information? Mail coupon for our free booklet, "*How to finish High School at home.*" You're in for a pleasant surprise.

## Send for free facts

Wayne School  
417 S. Dearborn, Dept. 34-503  
Chicago, Illinois 60605

Please send me your free illustrated booklet "*How to finish High School at home*" containing full information about your courses and teaching methods, and about opportunities for high school graduates.

Print Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip No. \_\_\_\_\_



(continued from page 43)

**DELANEY:** Oh, he's my kid. He's my son...I don't think Bobby could really play with anybody else, because he grew up with us. He's the music...he is a big part of the music.  
**HP:** How do you feel about other people doing your tunes, like the Staple Singers on "Soul Folk In Action"?

**DELANEY:** Oh, I love it! Oh boy-they're, well there are some people I would rather not do them, but as far as the Staple Singers well - they know, they definitely know what the songs are about. Sam and Dave did a couple, and Aretha did "When The Battle's Over" for her new album, and Lulu did a good job with "Dirty Old Man". Nancy Sinatra did a song of mine...pure murder. It was called "God Knows I Love You", and she changed all the lyrics around to where she was singing about puppy dogs and petticoats, and I couldn't believe it when I heard the record. I couldn't believe that they gave it to her. I'm

not putting her down or anything, it's just that whoever's idea it was to have her do it, well, I don't think they have any soul.

**HP:** That's the trouble when pop performers try and get funky, and try and reach a different audience...

**DELANEY:** Well, it's Las Vegas. You know, there's soul music and then there's another kind of black music ... whoopee-doo, whoopee-doo, and that's not soul.

**HP:** Motown...

**DELANEY:** Well, Motown doesn't really impress me very much.

**HP:** Do you feel that there are different kinds of audiences - like how do you feel about the audience reaction you got in England?

**DELANEY:** Incredible... you wouldn't have believed it. I mean they were waiting for us when we got to the airport. And we didn't - we only had one album over there that they heard.

**HP:** Well they responded to acts like Ike and Tina over there way before the kids here...and the Fill-

more audiences, as compared to a Southern audience ... how do you feel about that?

**DELANEY:** Well, that's hard to say, because one of our best audiences now is the New York audience - in the East, they seem to like us better than anywhere right now. For some reason they like the new album... the sales on it, well 80% of the sales are coming out of the East. And I think we've only sold about 27,000 in L.A. and San Francisco, the rest was all there.

**HP:** What about performing live?

**DELANEY:** Live, well it's the same way, they love us in the East, and they like us in the West. Maybe it's because we live there, they can see us most any time. But there's no comparison at all to the English thing. And the thing that impressed us was when we got there they listened very carefully to everything we said, all the words of the songs. They want to learn, they want to know what you're saying. They don't pre-judge. We found a lot of times in America that people will pre-

judge you, they think that before you get up they know what you're going to do. And there's a feeling of resentment somehow or other in the air...over there, if you do your song, straight ahead, if you do it well, well they let you know...I don't know what would have happened if we played bad over there, maybe they would have thrown rocks or something...they say that they can be really rough if they don't like you. But there wasn't a person in the house that wasn't standing up, on the chairs. They weren't rushing up trying to tear our clothes, it wasn't anything like that, they were just a part of the music. Just came there knowing what they were going to hear - they got into it, they were a part of it, and the whole tour was that way. □

The next issue of **HIT PARADER** will have the conclusion of this interview.

Delaney raps about recording live, mixing his own albums, his musicians...the whole music scene! Don't miss it.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

# 100 Groovy FAN PHOTOS

Latest Candid  
Poses! \$100

ONLY 1  
100 GREAT  
PHOTOS

STARS IN TV - RECORDS - MOVIES

A real wild offer to introduce you to exciting  
**POP PIX CLUB** (The greatest ever!!) Wow!  
The latest, greatest, candid 8 x 10's -  
4 x 5's and wallet size of your favorite stars  
in a sensational offer. Now get top star pix  
for only 1c each, if you order now. So c'mon,  
hurry, Act Now!



HERE'S HOW  
TO GET YOUR  
100 POP PIX  
PHOTOS



1. Bobby Sherman
2. Goldie Hawn
3. Janis Joplin
4. Peter Fonda
5. Dustin Hoffman
6. Tom Jones
7. Paul Newman
8. Steve McQueen
9. Robert Redford
10. William Shatner
11. Ali MacGraw
12. Karen Valentine
13. Artie Johnson
14. Judy Carne
15. JoAnne Worley
16. Alan Sues
17. Dennis Cole
18. Led Zeplin
19. Michael Cole
20. Sally Field
21. Judi Collins
22. Herb Albert
23. Michael Parks
24. Tiny Tim
25. Barbara Eden
26. Michael Ansara
27. Mia Farrow
28. Glen Campbell
29. Bobbie Gentry
30. Dennis Hopper
31. Bob Dylan
32. Noel Harrison
33. Albert Finney
34. Ringo Starr
35. George Harrison
36. Paul McCartney
37. John Lennon
38. Ricky Nelson
39. Richard Harris
40. Leonard Nimoy
41. Johnny Cash
42. Tommy Roe
43. Mama Cass
44. Otis Redding
45. James Brown
46. Lou Rawls
47. Dionne Warwick
48. Stevie Wonder
49. Peggy Lipton
50. Jimi Hendrix
51. Donovan
52. Arlo Guthrie
53. Sonny and Cher
54. Michael Landon
55. Joan Baez
56. Neil Diamond
57. Rowen and Martin
58. Dusty Springfield
59. Billie Joe Royal
60. Engelbert Humperdinck
61. Simon and Garfunkle
62. The Band
63. The Cream
64. Beatles (group)
65. Cold Blood
66. Moody Blues
67. The Who
68. Supremes
69. The Byrds
70. Iron Butterfly
71. The Doors
72. The Kinks
73. Blind Faith
74. Steppenwolf
75. Motherlode
76. Electric Prunes
77. Blues Magoos
78. Ten Years After
79. Young Rascals
80. Mick Jagger and the Rolling Stones
81. Strawberry Alarm Clock
82. Three Dog Night
83. Blood, Sweat, and Tears
84. The Fifth Dimension
85. Butterfield Blues Band
86. The Chambers Brothers
87. The First Editions
88. The Grass Roots
89. The Nitty Gritty Dirt Band
90. The Youngbloods
91. Big Brother and the Holding Company
92. Chicago Transit Authority
93. The Jefferson Airplane
94. Creedence Clearwater Revival
95. Sly and the Family Stone
96. Country Joe and the Fish
97. Grand Funk Railroad
98. 1910 Fruitgum Company
99. Jay and the Americans
100. Grateful Dead

## POP PIX DEPT. M22

4806 Bergenline Avenue, Union City, N. J. 07087  
I enclose \$1.00. Send me the 100-8 x 10's -  
4 x 5's plus wallet size candid photos.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



# New Full Color Posters!

New from Posterland, all posters are printed on heavy paper in Full Color (unless otherwise indicated). All posters are in stock now and we guarantee rush shipment to you the day your order arrives. They are large—each poster measures approximately 2 feet by 3 feet. Posters are only \$2.00 each, plus 50c per order for shipping and handling.



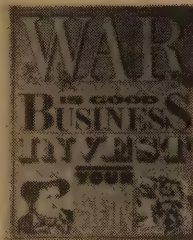
161 Iron Butterfly  
Full Color



39 Please Love Me  
Full Color



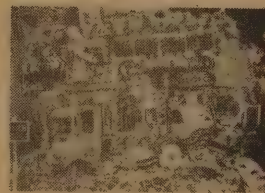
67 San Francisco  
Nights  
Full Color



68 War Is Good  
Business  
Full Color



4 John Lennon  
Paisley  
Full Color



13 Dr. Moto's Dope Show  
Full Color



102 Swingin Cats -  
Beatles  
Black/Light  
Full Color



12 Dylan - Earth/  
Water/Fire/Air  
Black/Light  
Full Color



162 Doors  
Full Color



51 Desiderata  
I Photo  
Black & White



70 Black Uncle Sam  
Full Color



71 Great Janis Joplin  
Full Color



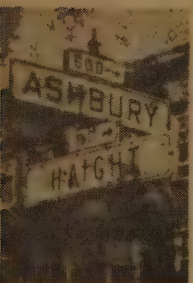
46 Feelin Groovy  
Black/Light  
Full Color



47 Smile-Laurel  
& Hardy  
Black/Light  
Full Color



59 It's A Beautiful  
Day  
Full Color



1 Haight Ashbury  
Daisies  
Full Color



149 The Experienced  
Black/Light  
Full Color



93 Electric Kat  
Black/Light  
Full Color



138 George Harrison  
S.F.  
Full Color



44 Eternal Light  
Full Color



168 Peachy The Hip  
Full Color.

Posterland, Dept. 6745

7551 Melrose Avenue, Los Angeles, Cal. 90046

Rush me the posters I have listed below. Enclosed is \$2.00 for each poster I have ordered plus 50 cents for postage and rush handling.

**Special Offer!** Any 3 posters for only \$5.00 plus 50 cents for postage and rush handling. Save \$1.00!

**FREE!** Posterland catalog included with every order!

Number	Name	Price
Plus 50 cents for rush handling and postage		50 cents

Total: \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



# Communication

by Dom Petro

**D**iscontent might be said to be a source of ambition, creative effort, and accomplishment. Or, conversely it can breed resentment, hatred and other miseries that inflict man.

Discontent may grow from a disability, bad environment or frustration. However, there are many cases of disabilities overcome, growing solidly out of bad environment, and frustrations from whatever cause defeated with successful effort. Just as there must be cases of utter ruin born in ideal environment, misery from excellent health which has been distorted. The question then is whether Discontent comes from outside influence or is permitted to grow in the mind. No form of government or social reform can arrange and supply ideal individual needs. If such existed the confusion would be maddening. Imagine trying to separate real needs from whims on a national scale and really trying to satisfy them all!

A high position in society and money is no guarantee of real security, any more than poverty is assurance of degeneration. The former TENDS toward security and the latter TENDS to produce discouragement. No one is suggesting bowing to environmental facts whatever they are -- quite the contrary. We are born into our particular worlds and we react with what we are and have to what is around us. Which means that environment certainly affects us and WE AFFECT IT. And this last is the most interesting.

Then there's heredity: the very stuff of which we are made. We may wear us with good pride or deform ourselves with brutal arrogance or miserable shame. The two schools of heredity and environment each claim to have the key to man's behavior. Man seems to be helpless in the grip of inner and outer influences and thus he is and does what he cannot help being and doing. Man then is a programmed computer -- Really?

Although a case might be made for man's helplessness, a case might also be made for man stepping out of statistics and becoming an INDIVIDUAL and either using or changing what seems inevitable for his life into something wonderful and really satisfying.

This column is devoted to the INDIVIDUAL, the bane of all collective societies and ANT psychologists. In this crowded world the individual certainly has difficulties. He may even mistake his own marvelous impulses and use them destructively or noisily, in an effort to be noticed. Why should he want to be noticed by others? When he thinks this way he's not sure and wants approval of what he's doing: from crime to way out dress -- or very "in" dress and behavior. Wrong use. He realizes when he is alone that he is a tiny voice crying in the wilderness in a frenzy of meaninglessness. How then is he to find himself. By living fully. Is this getting high and trying all the erotic experiences? No! Puritanical living? No! Let's try to find it.

Are possessions happiness? Is owing many many things a surer road to quieting that inner urge? No. But some people carry this to the extreme of having no possessions and going back to nature. And cooking a single meal under these conditions is a long process when you think of fetching wood and water. There is some satisfaction in this however. But can man go backward? Is the time left over from the long hours of these chores so small he might miss himself? On the other hand modern conveniences give us much "leisure" time? If you ask what you are supposed to do with it -- you are missing something important! The word "leisure" is deceptive. And you KNOW people who really have many possessions and do not possess themselves and go sour.

Who are you? What do you own? How much of it did you earn, make, build, steal, inherit, adopt? Take inventory. Next, what do you do with it all? Do you hide or show it off? How is it arranged or set up? Neat or sloppy? Do you share with others? Do you hide

it selfishly or just take it for granted? As you inventory your possessions with some of the above questions, you will begin to look into a psychological mirror and see your reflection. And it will show distortions and some very fine things. Look at it straight. See your attitude toward things you own and persons close to you. This is no excuse for conceit or self abasement. No one is telling you to see how miserable you are. Far from it. See the fine things with a smile and straighten out the others. Too many of us suffer more from self abasement than from good pride (as distinct from conceit). A person who has his own world and has arranged it to the best of his ability is a king and doesn't need to impress anyone with strutting. He has impressed HIMSELF. He is interested and therefore interesting. This has nothing to do with selfishness because its reaction to others will be healthy and bring friendly responses.

If you are discontented with your lot and stay that way, then inheriting a million will do nothing for you except to make the misery expensive. Drink and drugs only amplify discontent while creating more problems. They take you out of yourself artificially and create phoney worlds which you can only gawk at. And when you are out of yourself you're not living no matter how dazzling the image. Avoiding self is the first and worst hypocrisy. Only the real world AND what you do IN AND FOR IT can bring you life. Stay with you because that's where you live. You are far too wonderful and important to waste.

And all the above is written with deepest affection and hope.

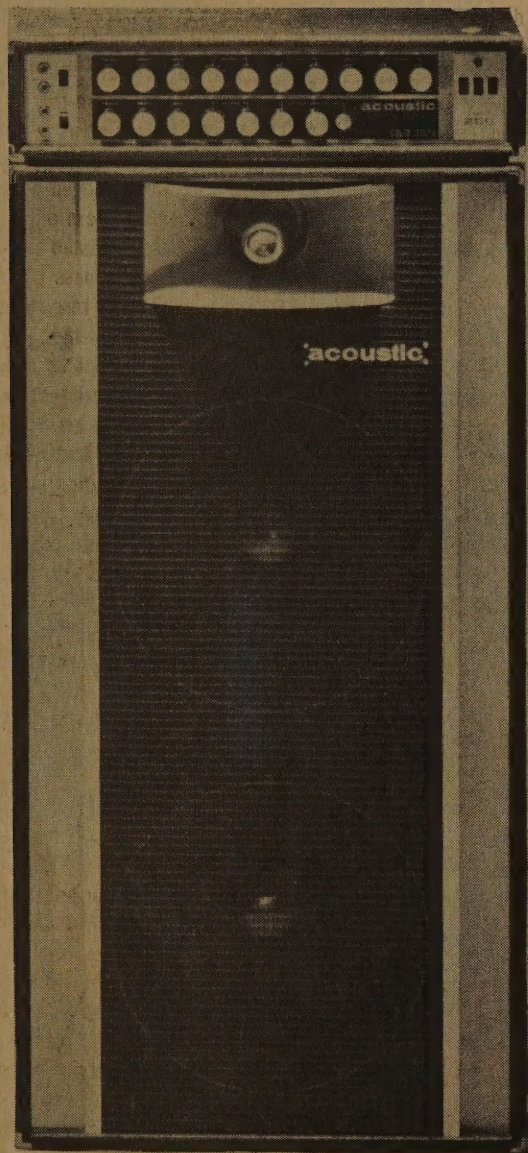
What should interest us here is that we CAN make changes in our lives IF changes there must be. Sometimes only a slight change or none at all is necessary. If we are REALLY HONEST we may find that the wild and drastic changes we planned are only escape from what we are too lazy to change, OR worse: the gang might laugh at us!

Look into yourself for the real possessions. Spiritual? Somewhat. But isn't it plain horse sense to take stock of the very source of your own living which is YOU. Think! If you are discontented and feel you MUST DO SOMETHING OR ELSE--! You are tired of the same ole --! Try something different just as long as it's different! Watch it! Why not try examining yourself and not the environment, forgetting praise or blame. Just add up the score. If you really did try to do the best with what you have then at least you know what didn't work for you. Now preview other fields and mentally put your good work going in each. Try five or six of them. In short, use imagination and not emotions. Making an important decision in life, work or love is much too important to leave to emotions only.

Most of the time discontent comes from inside ourselves. At first a vague uneasiness or boredom. We then build it up with real complaints and then self pity comes in with some mixed advice from friends. It grows far beyond its real size. Here now is trouble. Look at it straight and forget the self pity. Try to be accurate in appraisal. Forget blame and anger because they distort. You'll find problems much worse than yours have been overcome. You've seen physical disabilities, financial difficulties, and psychological problems overcome in one way or other. This is quiet and steady WORK AND ACCURATE APPRAISAL OF SELF. This has nothing to do with "--looking at the bright side --." Neither bright nor dark side must be brought in. Examine as though your problems were specimens under a microscope. Get a clear picture. All this seems so obvious. Is it? Whenever problems come up for solution notice how fast emotions, blame & Co. come along with them and muddy up the picture. Learn to use objective thinking and emotions at the right time to the right degree and you'll avoid ulcers and reduce problems. Hard? Certainly is -- but it's worth it.



# these are the ones we know of...



comfortable chair the s troggs  
santana o smith c k strong  
turtles h c k strong  
chicago & h h g  
paul horn g  
johnny winter  
joe cocker g  
linda ronstadt  
silence g led zeppelin  
association & ten years after  
velvet underground  
jimi hendrix  
electric prunetim  
spooky tooth  
jefferson airplane  
illinois speed press

## know any more?

acoustic control corp.  
4121 redwood avenue  
los angeles, calif. 90066

*group's name*

has been seen using  
acoustic equipment.

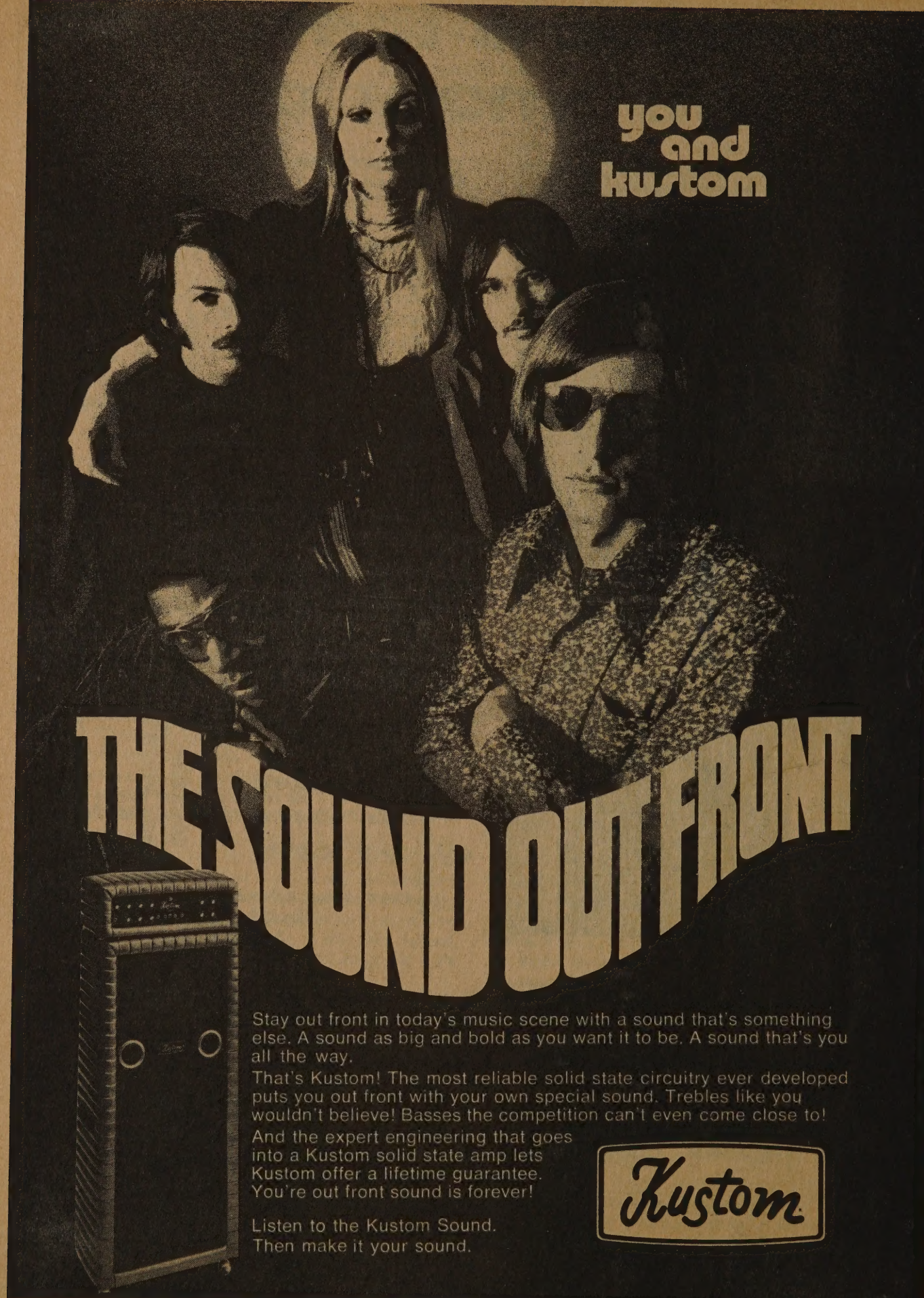
Please send your 1970  
catalog to:

---

---

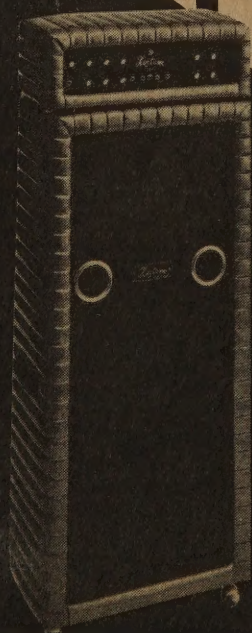
---





you  
and  
kustom

# THE SOUND OUT FRONT



Stay out front in today's music scene with a sound that's something else. A sound as big and bold as you want it to be. A sound that's you all the way.

That's Kustom! The most reliable solid state circuitry ever developed puts you out front with your own special sound. Trebles like you wouldn't believe! Bases the competition can't even come close to!

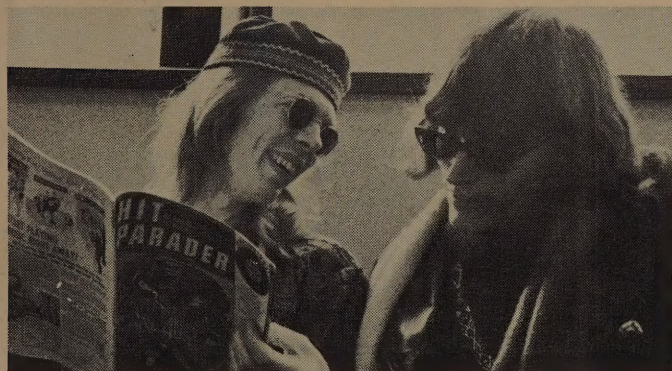
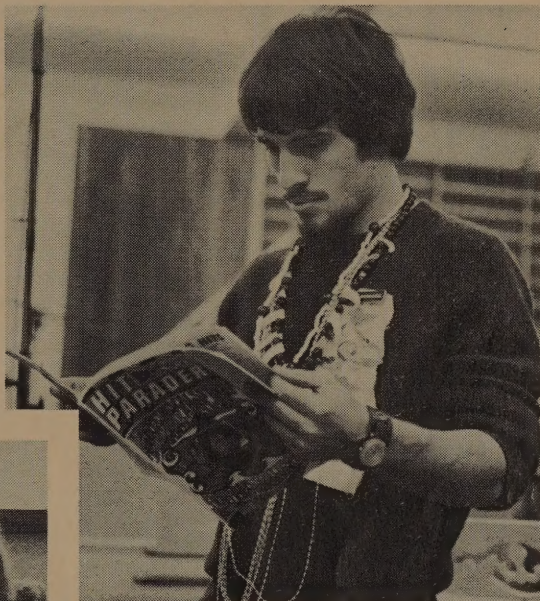
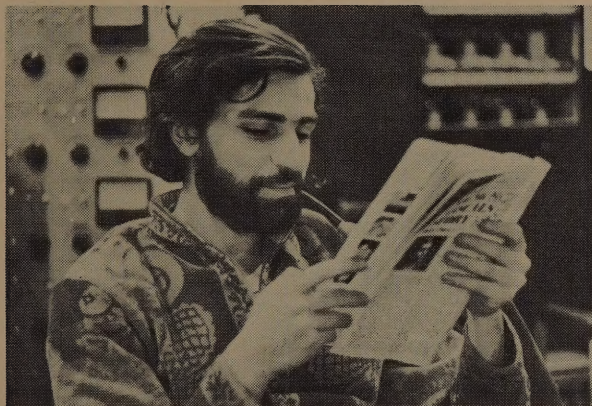
And the expert engineering that goes into a Kustom solid state amp lets Kustom offer a lifetime guarantee. You're out front sound is forever!

Listen to the Kustom Sound.  
Then make it your sound.

*Kustom*



# FAMOUS PEOPLE READ HIT PARADER...



Top: The Young Rascals, Felix  
(left) and Eddie.  
Bottom: Jefferson Airplane, Jack  
(left) and Jorma.

## WHEN WE GIVE THEM A FREE COPY!

If you're not a famous person you'll have to subscribe!

If you ever become famous we'll give you a free copy. That's a promise!

Special money-saving offer  
for non celebrities.

**\$3<sup>50</sup>** for  
**12 BIG ISSUES**

**\$6<sup>50</sup>** for  
**24 BIG ISSUES**

HIT PARADER, Dept. HP1070  
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen:

Enclosed is: ☐ \$3.50 for 12 issues (one year)  
☐ \$6.50 for 24 issues (two years)

(Canada Add 25% - Foreign 50%)

☐ New Subscription (check one) ☐ Renewal

Please enter my subscription to HIT PARADER today

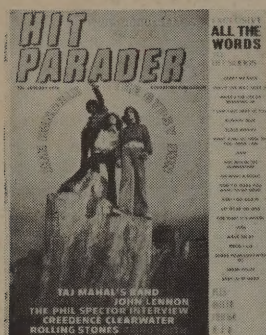
Name.....

Address.....

City.....State.....Zip.....



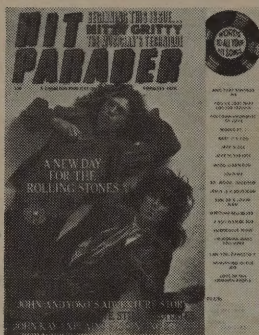
# HIT PARADER *Back Issues Available* **now**



**JANUARY, 1970**

Jimi Hendrix  
Creedence Clearwater  
Rolling Stones  
Wilson Pickett  
Taj Mahal's Band  
Blind Faith

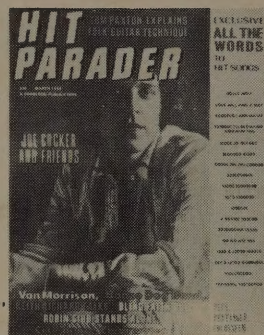
"Carry Me Back"  
"Running Blue"  
"I Can't Get Next To You"  
"Jean"  
"Easy To Be Hard"  
"That's The Way Love Is"  
"When I Die"



**FEBRUARY, 1970**

Rolling Stones  
John and Yoko's Adventure  
Story  
Beach Boys' Mike Love  
Steppenwolf's John Kay  
Johnny Cash  
Deep Purple

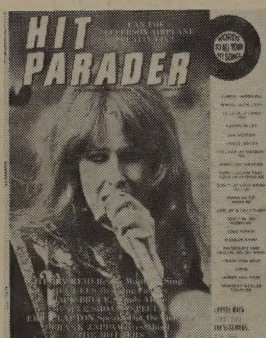
"Baby, It's You"  
"A Boy Named Sue"  
"World Pt. 1"  
"So Good Together"  
"And That Reminds Me"  
"Suspicious Mind"  
"I'm Gonna Make You Mine"



**MARCH, 1970**

Joe Cocker & Friends  
Creedence Clearwater  
Van Morrison  
Keith Richard Talks  
Robin Gibb  
Bonzo Dog Band  
Blind Faith Quiz

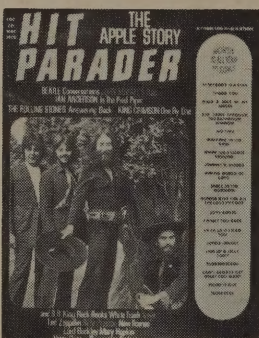
"Holly Holy"  
"No Na Hey Hey"  
"Yestermere, Yesteryou"  
"Take A Letter Maria"  
"Dock Of The Bay"  
"Eleanor Rigby"  
"Down On The Corner"



**APRIL, 1970**

Jefferson Airplane  
Terry Reid  
Bee Gees  
Jack Bruce  
Eric Clapton  
Muscle Shoals Special  
Frank Zappa

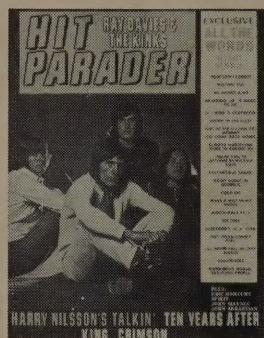
"Whole Lotta Love"  
"La La La"  
"Jingle Jangle"  
"Jam Up & Jelly Tight"  
"I Want You Back"  
"Raindrops Keep Fall-  
ing On My Head"



**MAY, 1970**

Apple Story  
Rolling Stones  
King Crimson  
Led Zeppelin  
Mary Hopkin  
B. B. King  
Lord Buckley

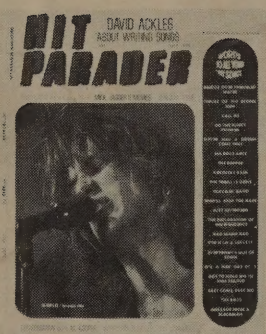
"Thank You"  
"No Time"  
"Love Bones"  
"Everybody Is A Star"  
"She Came In Through  
The Bathroom Window"  
"Walking In The Rain"



**JUNE, 1970**

Ray Davies & The Kinks  
Harry Nilsson  
Ten Years After  
King Crimson  
Spirit  
John Mayall  
John Sebastian

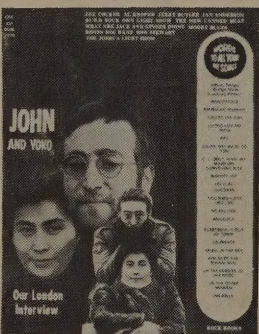
"How Can I Forget"  
"Hold On"  
"Thank You"  
"I'll Never Fall In  
Love Again"  
"Hey There Lonely Girl"  
"No Time"  
"Psychedelic Shack"



**JULY, 1970**

Mick Jagger's Movie:  
Al Cooper  
Alvin Lee  
Ike and Tina Turner  
David Ackles  
N.Y. Rock And Roll  
Ensemble

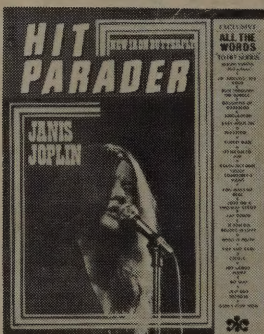
"Bridge Over Troubled  
Water"  
"Ma Belle Amie"  
"The Rapper"  
"Traveling Band"  
"Who'll Stop The Rain"  
"Kentucky Rain"  
"Hey Everybody's Out Of  
Town"



**AUGUST, 1970**

John and Yoko  
Joe Cocker  
Jerry Butler  
Moody Blues  
New Canaan Heat  
Ian Anderson

"Woodstock"  
"American Woman"  
"Let It Be"  
"Spirit In The Sky"  
"ABC"  
"Celebrate"  
"Up The Ladder To  
The Roof"



**SEPT, 1970**

Janis Joplin  
Jack Bruce  
Manfred Mann  
New Iron Butterfly  
Allman Bros  
Simon & Garfunkel

"Up Around The Bend"  
"D'Angela Of Darkness"  
"Soulaiman"  
"Puppet Man"  
"What Is Truth"  
"Cecilia"  
"Hey Lawdy Mama"

**50¢ PER COPY**

**\$2.00 ANY SIX**

**\$3.00 ALL NINE**

HIT PARADER, Dept. HP1070  
CHARLTON BUILDING, DERBY, CONN. 06418

Enclosed is \$..... Canada Add 25% - Foreign 50%

Please rush me the following back issue (s) of HIT PARADER:

- |                                     |                                     |                                      |
|-------------------------------------|-------------------------------------|--------------------------------------|
| <input type="checkbox"/> Jan., 1970 | <input type="checkbox"/> Apr., 1970 | <input type="checkbox"/> July, 1970  |
| <input type="checkbox"/> Feb., 1970 | <input type="checkbox"/> May, 1970  | <input type="checkbox"/> Aug., 1970  |
| <input type="checkbox"/> Mar., 1970 | <input type="checkbox"/> June, 1970 | <input type="checkbox"/> Sept., 1970 |

☐ ALL NINE ISSUES

Name .....

Address .....

City ..... State ..... Zip .....